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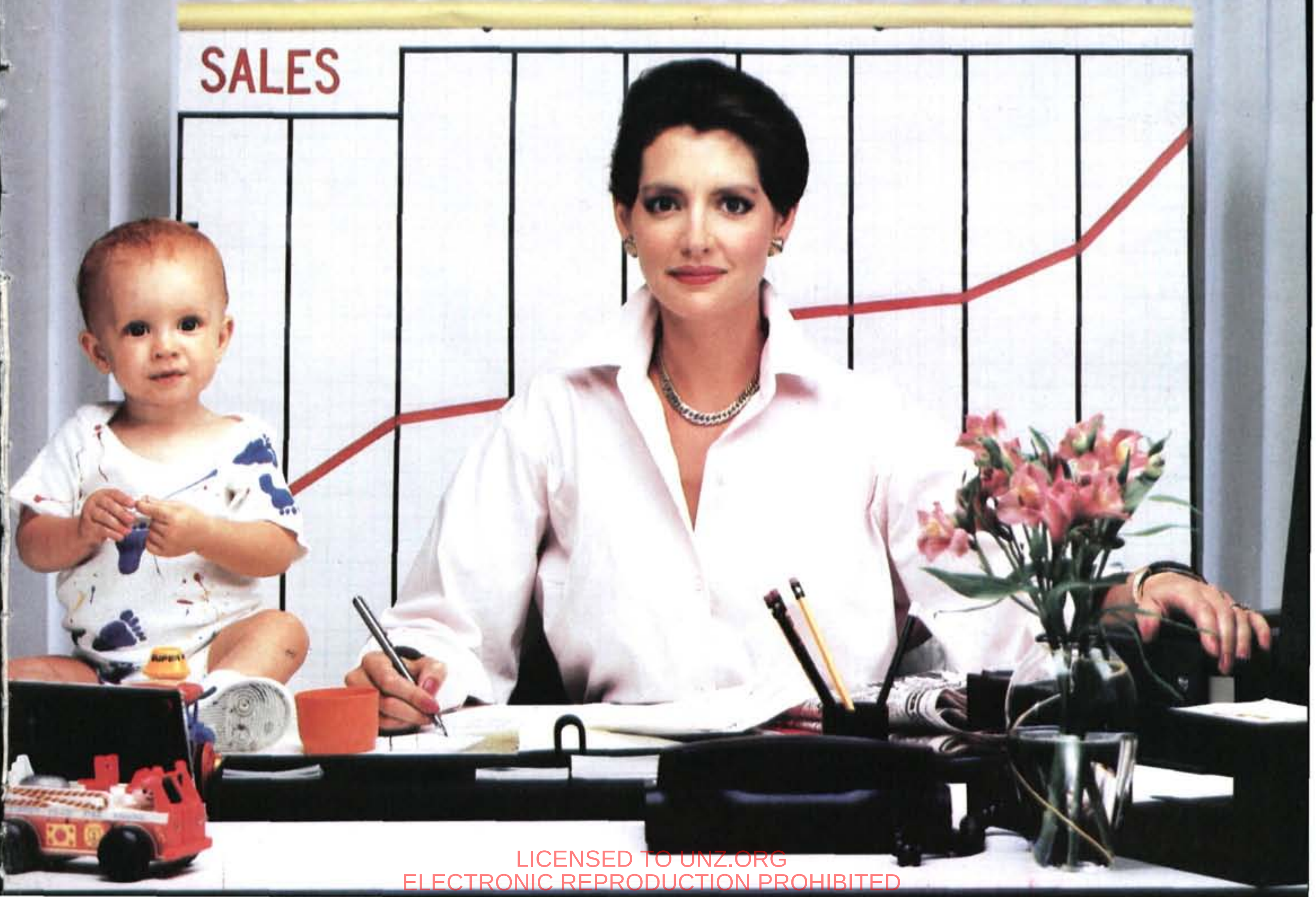
Men's Fashion: How to Suit Yourself for the Fall

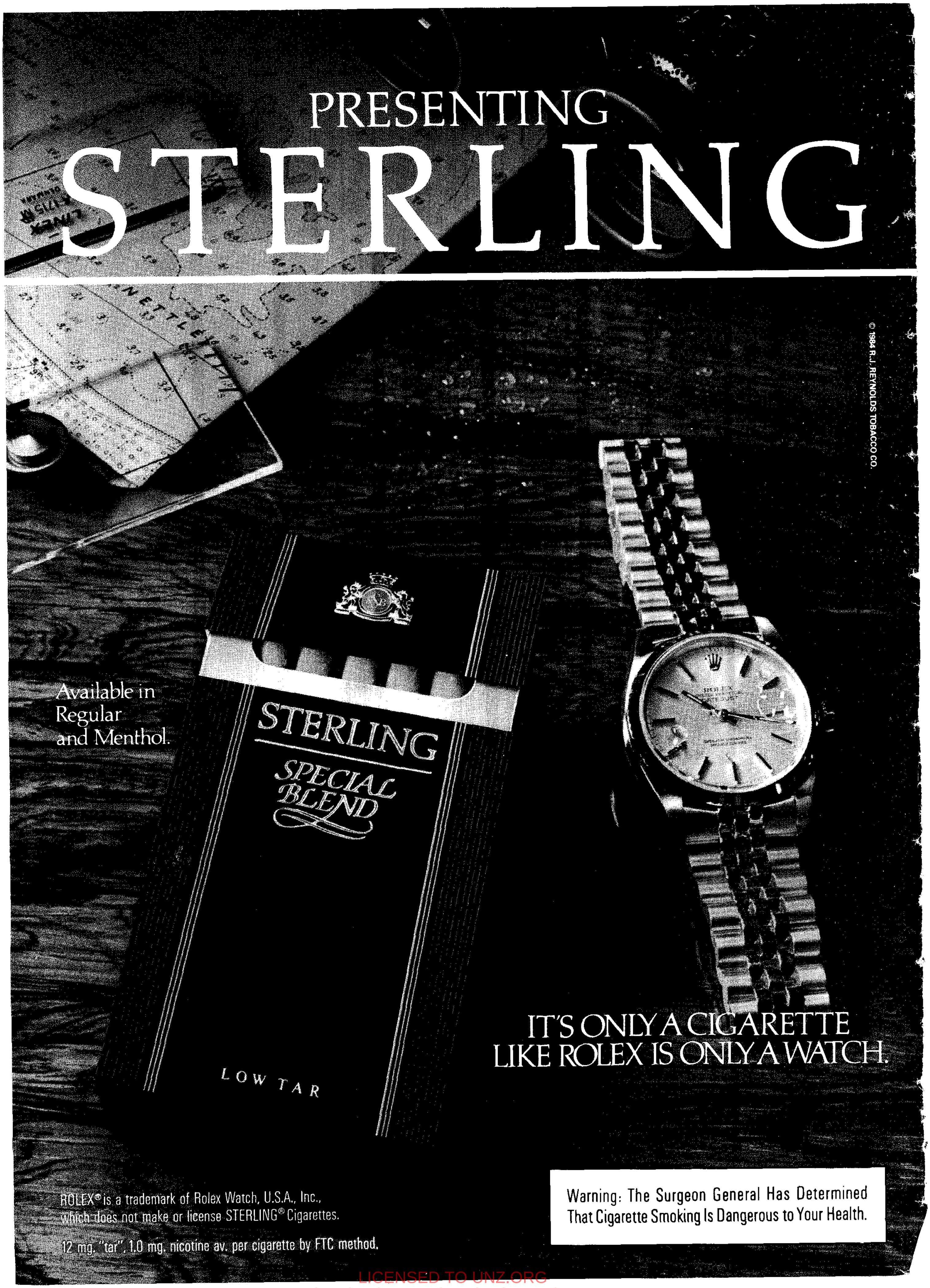
The Bold New Emperor of the Hudson's West Bank

NEW YORK

The New York Mother

Bringing Up Baby on the Run, Run, Run • By Linda Wolfe





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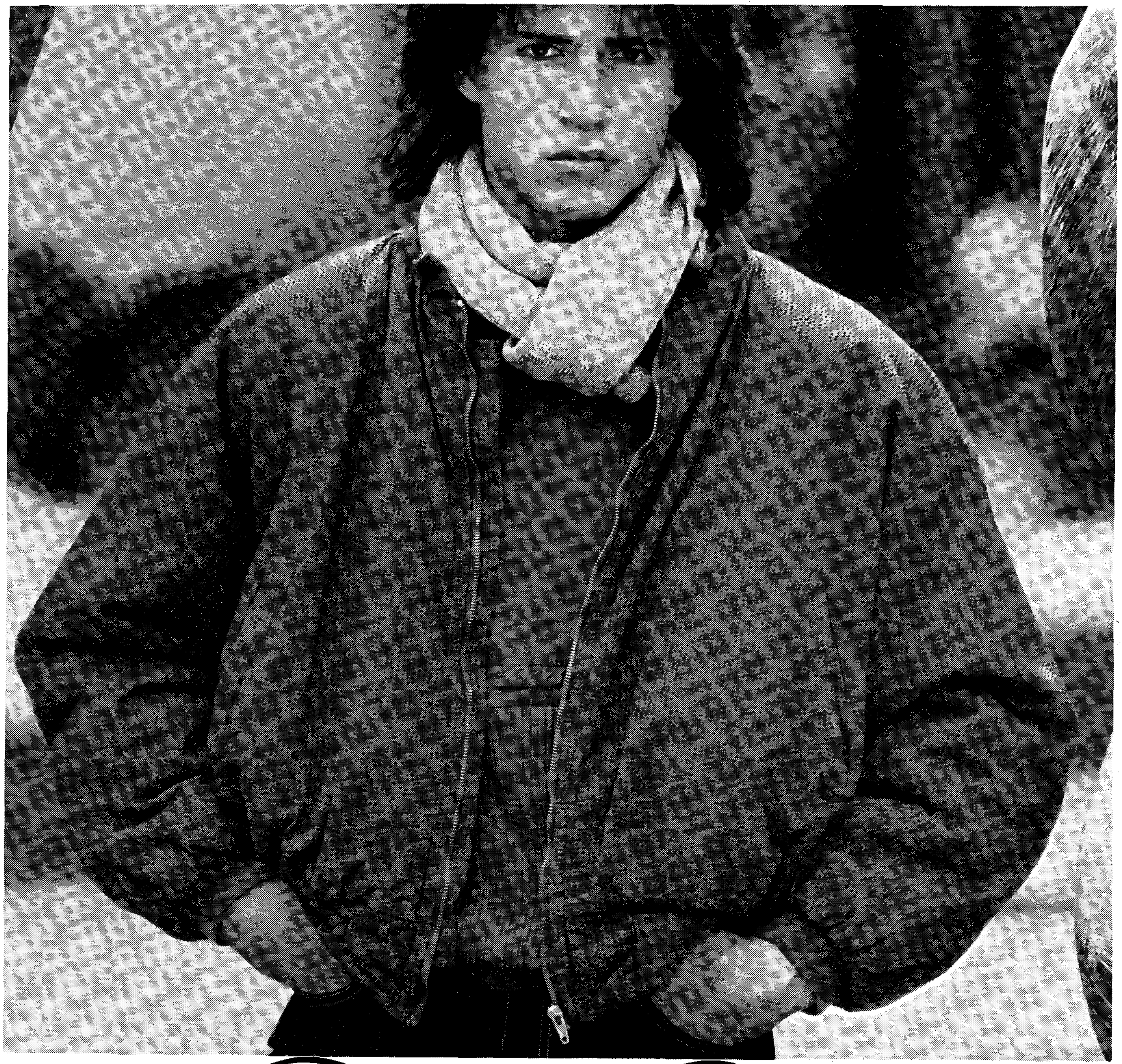

SFA Today

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The New York Mother

By Linda Wolfe

A mother is a mother is a mother. Unless, of course, she's a New York mother. Unlike her suburban counterpart, the New York mother has decided to raise her children amid the pressures and pleasures of the city. She worries more and arranges more; the only thing she does less is drive. Still, an increasing number of women are choosing to bring up their children in the city. And as one typical mother of a two-year-old says, "I wouldn't want to raise my children anywhere but here."

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The New Emperor of the West Bank

By Jonathan Z. Larsen

"I like to perfect the world," says Arthur Imperatore. He started with the family trucking firm, APA, which last year earned more than 17 cents on the dollar while the industry averaged only 5 cents. Imperatore holds his employees to a standard of excellence, but he also built them a recreational facility to rival many country clubs, and for a company party once chartered the *QE2*. The corner of the world that he's perfecting these days is a desolate 366-acre site on the Jersey side of the Hudson facing midtown. There, Imperatore wants to build up to 15,000 residential units and 10 million square feet of office space, connected to Manhattan by ferryboat—all part of a visionary set of plans for the new West Bank.

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Men's Fall Fashion: Suit Yourself

By Wendy Goodman

To every thing there is a season, and this fall, to every occasion there is a suit. For men, the mood is one of classic tweeds and double-breasted elegance. And with these traditional silhouettes comes the relaxed confidence of being comfortable *and* correct.

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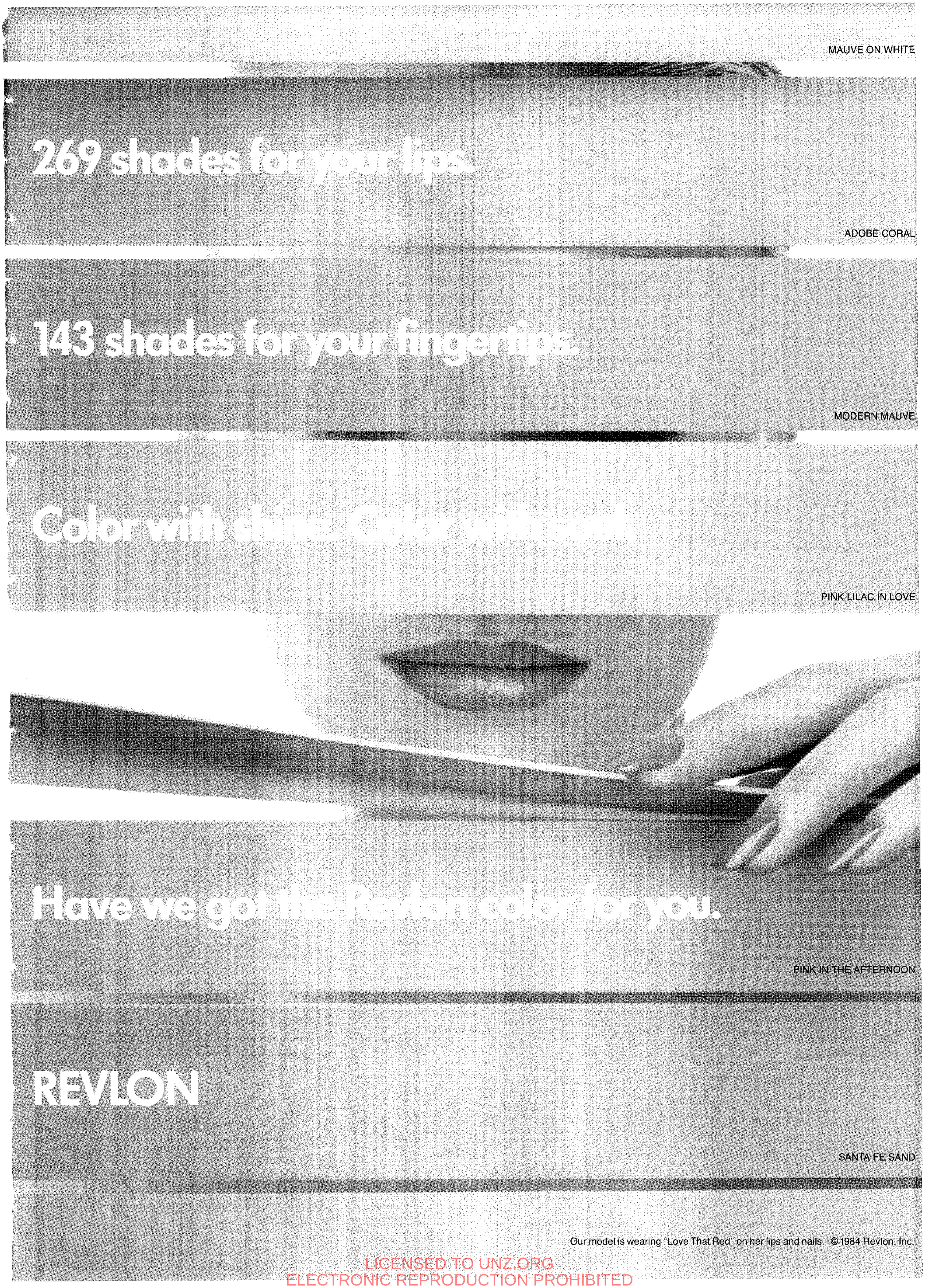
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LETTERS

Forever Single

OH, MY. IS THE HORROR OF SPINSTERhood rearing its snake-infested head again? Patricia Morrisroe's article "Forever Single" [August 20] makes the eighties sound suspiciously like the fifties. Men who want to marry virgins? A 33-year-old desperate for a husband? Have the yuppies been reading too many gothic romances? Love, caring, and intimacy—not to mention fun—flourish when both partners are willing to make a commitment to each other. But to view marriage as the only, or even the best, "real commitment" is erroneous and self-defeating.

Joan E. Iaconetti, M.S.
Clinical member, American Association for Marriage and Family Therapy
Manhattan

THE MESSAGE THAT WE GET FROM SOCIEty and our families is that we are failures if we don't follow traditional ways. Sure, it's great to love and to be loved, but a person doesn't have to marry to be happy, and every relationship doesn't have to last a lifetime to be worthwhile. So what that we baby-boomers don't have any role models to follow. Let's make the decision to marry out of free choice instead of desperation.

Laurie Ferreri
Brooklyn

COMPETITION, MANIPULATION, DISHONesty, and single-mindedness all work successfully to catapult careerists to the top. Long-term relationships are based on cooperation, trust, compassion, patience—all those "games" that father never taught us. The "games" mother taught are now so denigrated in our society that we really have no right to be miffed by the missed marriages.

Liz Friedman
Manhattan

MORRISROE FAILED TO POINT OUT THAT the social revolutions of the sixties were a response to a system that oppressed and stereotyped women. I resent her quoting only women who feel like "guinea pigs" of the women's movement. I think of myself as a pioneer.

Janet Flora
Manhattan

IT IS DIFFICULT TO ESTABLISH REWARDing relationships of any type in this mo-

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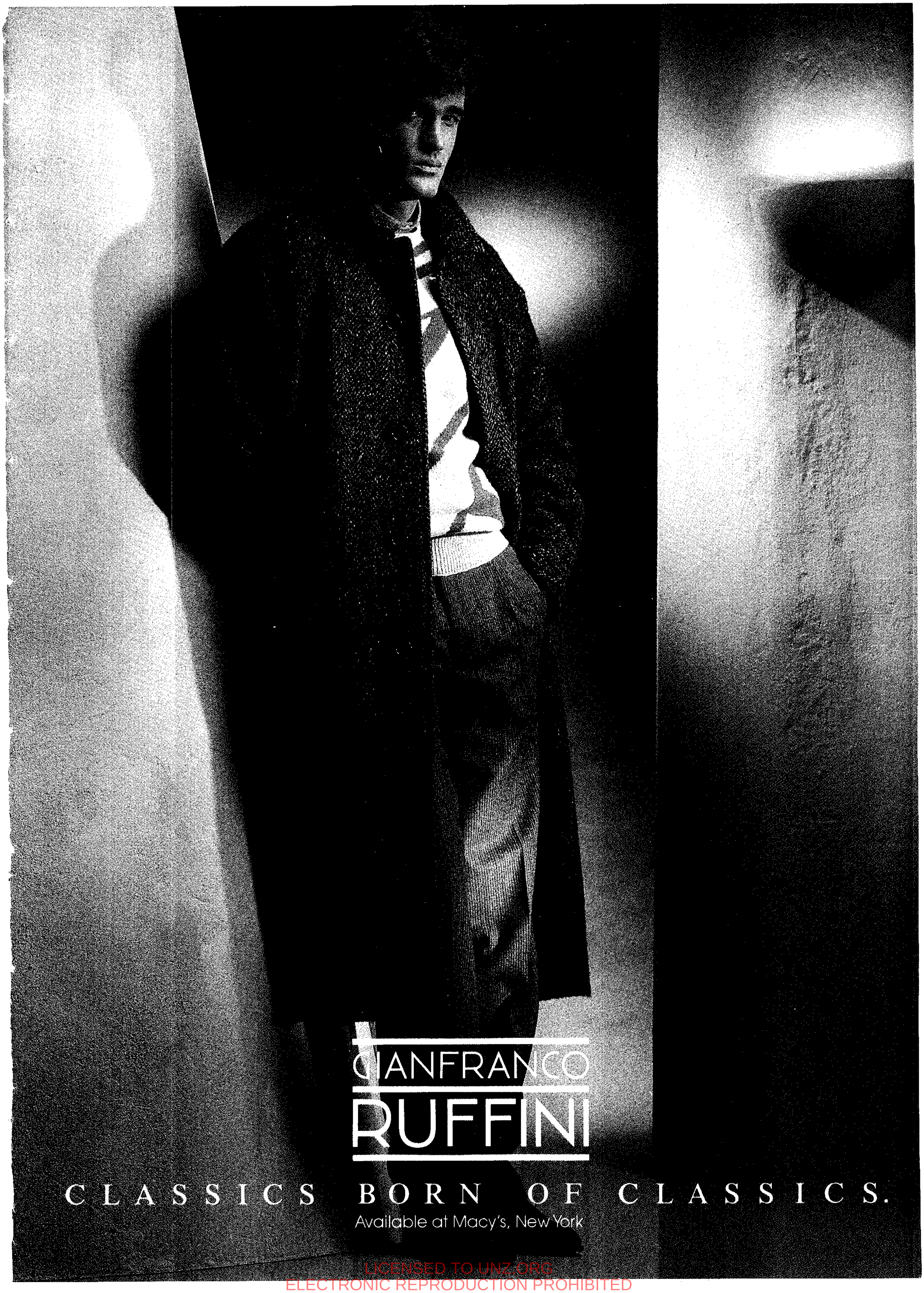
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bile, instant-gratification society. By setting up absurdly rigid standards, people ensure that they will be forever single, because no one could possibly measure up. Marriage is not only finding the right person, it is being the right person.

Susan J. Sabo
Forest Park, Ohio

I WASN'T A BIT DEPRESSED ABOUT BEING single until I read your article. Is it neurotic and selfish to try to find a mate you really like, instead of some gorilla who will bore you to death?

Vicki Lindner
Manhattan

IT SEEMS THAT THE WOMEN IN YOUR article worked very hard to become stable, well-rounded achievers. Are women really ready to sacrifice everything they have strived for just to cater to insecure males? It makes one wonder: When mothers were teaching their daughters to be independent and self-fulfilled, what were they teaching their sons?

Kathy Lewis
Montclair, N.J.
Judi Molinaro
West Orange, N.J.

THE NEXT TIME YOU DO A PIECE ON DESperate singles, please consider the following. Don't interview a 36-year-old financial analyst who prefers virgins. Don't interview any psychotherapists. You should, however, introduce the financial analyst to one of the psychotherapists. They obviously have much to discuss.

David Kuperschmid
Manhattan

YOUR ARTICLE DEMONSTRATED HOW overintellectualization can destroy human values. Love and caring were never meant to be Hegelian exercises in rationalization. It's a matter of committing oneself without waiting for countercommitment, which requires a self-sacrifice that is impossible if one is narcissistic. Giving precedes taking; fear of giving precludes receiving. A commitment requires faith; without that faith, one is doomed to be "forever single."

Diana D. Chiuten, M.D.
The Bronx

GOING HOME TO AN EMPTY APARTMENT, eating alone, sleeping alone, being alone. Who will come running when I have an emergency? I am rarely bored, but often scared. I don't want to die undiscovered.

Marsha H. Nathanson
Silver Spring, Md.

HAVE HEART, ALL YOU AGING SINGLES who contemplated suicide after reading Morrisroe's article. I ran the gamut of rejection, non-commitment, and the in-

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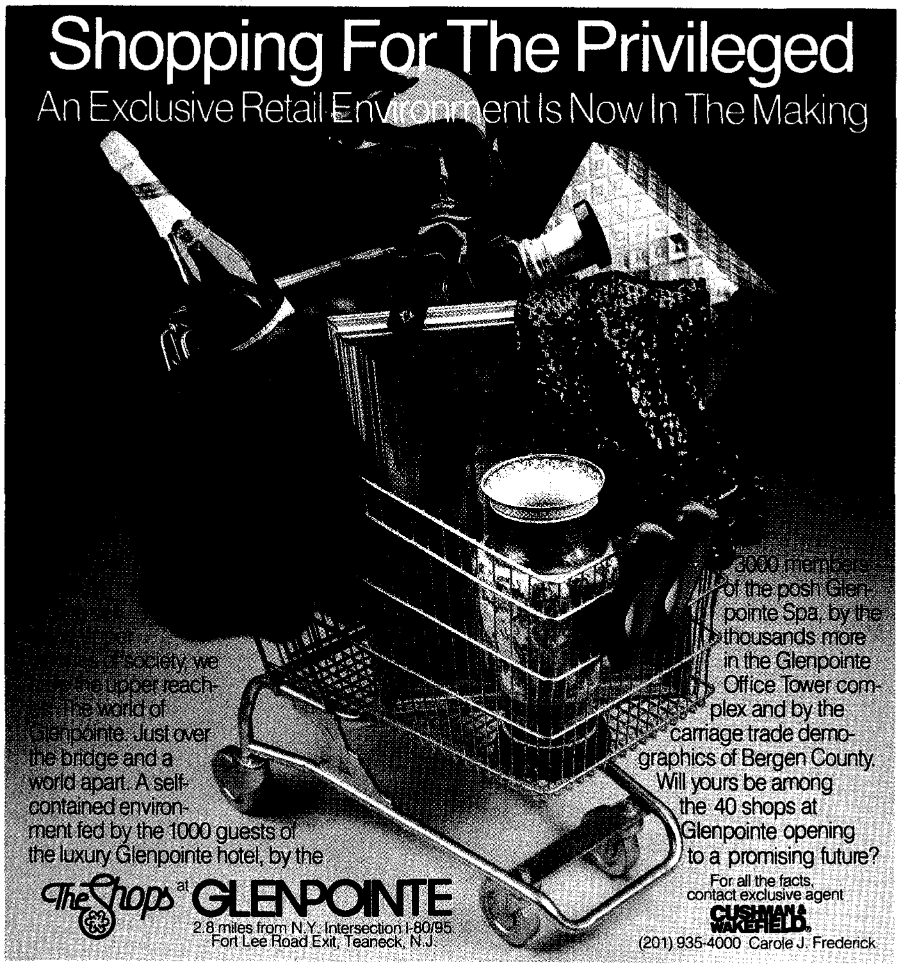
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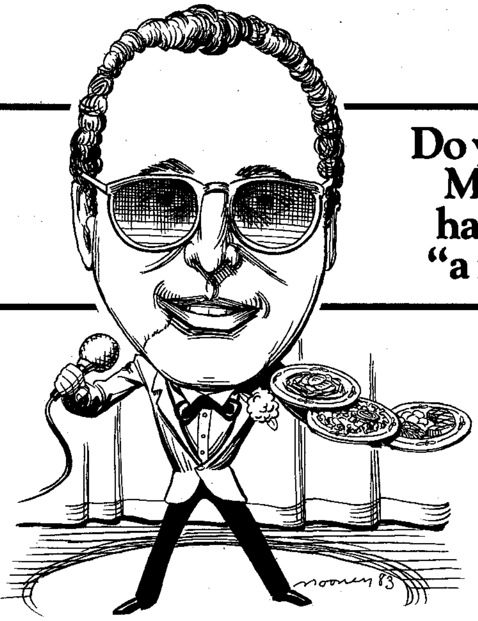

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evitable married-man experience. I married for the first time when I was 40. He was kind, considerate, good-looking, and successful. After twelve years of wedded bliss, I can say, "Hang in there and never give up hope." He's out there and can be found at any age.

Angie Marrone
Manhattan

HASN'T ANYONE TOLD YOU THAT IT'S okay to be single? Many of us have pursued careers instead of relationships not solely for the satisfaction of a job well done but also because we know we cannot depend on anyone but ourselves to support us and any children we may have.

Marcelle A. Frank
Bayonne, N.J.

PUBLISHING SUCH A DEPRESSING ARTICLE during the month of August demonstrates your lack of compassion. Many people who are trying to cope with their frustrations and feelings of loneliness rely on their therapists, who vacation during August.

Heather Weiss
Queens

I WAS DISGUSTED BY THE PEOPLE DEscribed in your article. They reminded me of hunters who continually pass up suitable prey in search of an elusive, tastier morsel and starve in the attempt. I was particularly annoyed by the men: Humbert Humberts pining after Calvin Klein–clad Lolitas. Do these men aspire to be lovers or baby-sitters?

Linda J. Covello
Manhattan

I AM AN ATTRACTIVE 37-YEAR-OLD WOMan. I never married by choice, and I am enjoying life to the fullest. I love the company of the few male friends I see. The key to my enjoyment is that I remain the center of my life regardless of who is in it. Unless you take full responsibility for your life instead of waiting for someone to come along and make you happy, it's a losing battle.

M. Lodieski
Queens

SAD. CRASHAW'S "THAT NOT IMPOSSIBLE she" is now impossible.

G. Gabriel Weinberg
Manhattan

ONE CORRECTION TO YOUR SOBERING article. Morrisroe says that nobody ever told the men and women of the baby-boom generation that you can't always get what you want. Mick Jagger and the Rolling Stones told them that years ago. Maybe they just didn't believe it.

Madeline Krakowsky
Pam Allen
Manhattan

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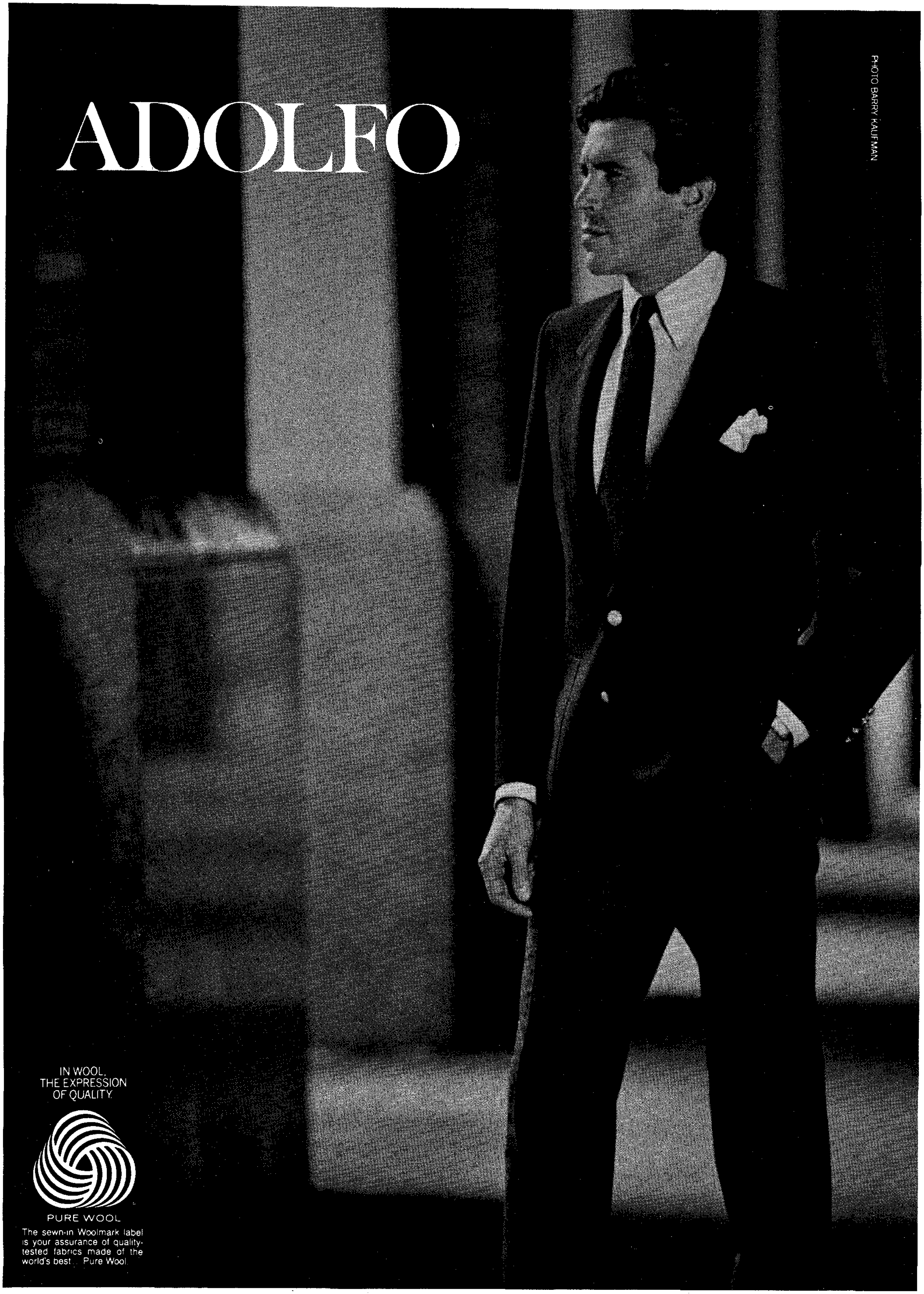
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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

West Side Story: Channel 13 Makes a Bid for Real Estate

CHANNEL 13, THE NOT-for-profit public-television station that has in past been accused of such extravagances as stocking its boardroom with Tiffany silverware, has quietly embarked on a speculative real-estate investment.

WNET rents studios and offices on ten floors of the Henry Hudson Hotel on West 58th Street and is interested in buying its space. The building is owned by Irving Schatz and an estate, who lease it to an affiliate, Schatz Hotels. Now the station has gone to contract, with a $100,000 binder, not to buy its offices but a 25 percent interest in the hotel concern, its landlord.

The deal came about after WNET president John Jay Iselin was notified that Dromin Realty, said to be controlled by real-estate tycoon Sol Goldman, wanted to buy 25 percent of Schatz Hotels. Under its lease, WNET has first refusal on any outside offer for Schatz stock.

"Goldman offered $2 million for the quarter interest," said a source. "The station has a lease to the year 2003 at $4.83 a square foot, against a current market value of $18 a square foot. Given those numbers, everyone expected that Goldman would get it if he wanted it. But Iselin said he was exercising his option. It's outrageous for a station that's always appealing for funds to speculate this way. This deal won't even give them ownership of the building." A minority interest in the company, a real-estate expert explained, will give WNET a share in Schatz Hotels profits, if any.

WNET counsel Gary Knell said the contract is "to keep our options open." He contended that the lease deal was a step in the station's ongoing negotiations to buy its office space from Schatz. "If it is necessary to, we will also buy the 25 percent in the lease," said the lawyer. All of which will be a "terrific investment," Knell argued, though he declined to say why. Will the station lose its $100,000 binder if the negotiations fail? "That's unlikely," he said.

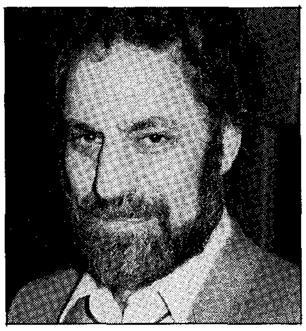
The source said WNET has offered $15 million for the offices, a figure Knell would not confirm. If the station manages to obtain the Schatz stock but not the offices, it will still have to pay rent.

The Debate of the Decades

TWO ARTIFACTS OF THE SIXTIES WILL soon tour the country to debate a burning issue, "yippie versus yuppie."

Abbie Hoffman and Jerry Rubin agreed to face off after Rubin told *People* a yuppie is just a grown-up yippie. Recently, Rubin has worked on Wall Street and thrown "networking" parties at Studio 54. Hoffman styles himself a "full-time activist." "Abbie went to the Woodstock reunion in a YIPPIE, SI, YUPPIE, NO T-shirt," said Rubin. *New York* reached *him* in the Hamptons. The debates, arranged by the Greater Talent Network, start September 16 in Washington. "I think people in business are doing something positive. Abbie disagrees," said Rubin.

Then: *Yippies together.*



Now: *Abbie's an activist . . .*

. . . Jerry's in business.

Case of the Missing 'Zing'

THE CONSUMER HOT LINE AT TAB IS buzzing since the Coca-Cola Company diet drink added the artificial sweetener NutraSweet to its formula in June.

"We've had quite a few complaints," a hot-line operator told one consumer a few weeks ago, after offering him coupons for free soda. Another caller was asked if he thought the "zing" had gone out of the drink.

A Coca-Cola spokesman told *New York* that questionnaires are being sent to consumers who complain by mail. So far, all complaints have been about the taste and none about the stories linking NutraSweet's main ingredient, aspartame, with dizziness, depression, and fetal brain damage.

T.A. Derails Its Engineers

EXPENSIVE EFFORTS ARE BEING MADE TO bring new life to New York's subway system, but a veteran Transit Authority engineer is worried that some of the T.A.'s new employees ("Intelligencer," September 3) aren't qualified for their jobs and warns that passenger safety could be affected.

Melvin Levy, who heads the T.A. chapter of the engineering union, said that one recent hiree, brought in at about $70,000 a year, asked an engineer, in effect, to "teach me—you know more than I do." "And that's in a department they claim to have overhauled because of the increase in derailments," Levy said.

Under T.A. president David Gunn, *New York* learned, the top job in the car-equipment division, once held by an engineer but retitled "chief mechanical officer," went to someone with a business-administration degree. Several car-engineering posts now call for negotiating, not engineering, skills. And no engineering license is required for six safety-division jobs that cover the engineering analysis of accidents. "We are concerned for safety when non-engineers make engineering decisions," Levy said, adding that he has not received answers to letters he wrote to Gunn and Metropolitan Transportation Authority head Robert Kiley.

"Levy's charges are baseless," said T.A. spokesman Jared Lebow. "Engineering decisions will be made by engineers. Where the degree is not essential, we're looking for qualified managers."

Photograghs by Fred McDarrah.

Enterprising New Firm?

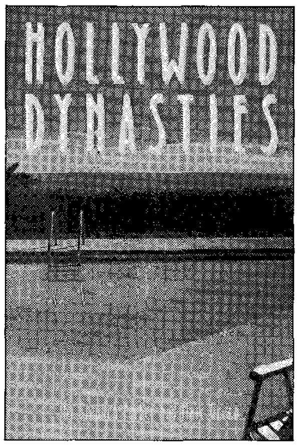
Back when stockbroker Peter Brant and his lawyer pal David Clark were allegedly trading stock tips, they were said to be active in a charity that spent its "donations" on cocktail parties and dinners. The pair are still tangled in the legal fallout from the *Wall Street Journal* insider-trading scandal, but for the chairman of the controversial foundation, life is still a party.

On April 10, the New York *Times* reported that Gloria Muller's tax-exempt Preservation of American Free Enterprise, Inc., plowed all its 1982 income into parties and administrative costs. According to state records, just two days after that story appeared, a company called Cornucopia Group was incorporated by a Manhattan law firm that says it was representing Muller. Muller recently sent out invitations to a cocktail party—"$35 per person . . . checks payable to Cornucopia." That's the same fee people recall paying to attend the tax-exempt group's parties.

"It's just nice people meeting nice people," Muller said of her new outfit's purpose. She refused to comment on the charge that this was also the sole activity of her earlier group, whose stated purpose was spreading "knowledge" about the "American free enterprise system."

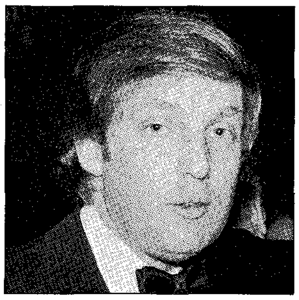
"David Clark is not part of Cornucopia, and he wasn't part of the other one either," Muller added. According to the *Times*, Clark helped set up the first foundation, and he and Brant were reported to be active in it.

While Muller's penchant for parties seems unchanged by the *Journal* debacle, her son Scott is starting afresh: One of Clark's brokers, he was not accused of wrongdoing, but he's decided to become an actor, Gloria Muller told *New York*.



Farber book: *Italia's 'hurt.'*

Mamet: *Upset about play.*



Trump: *Cash on the line.*

Book 'Hurt' Coppola Mom

Italia Coppola, mother of director Francis, is not happy about the way her San Fernando Valley living room is described in *Hollywood Dynasties* (Delilah).

According to Stephen Farber, who wrote the book with Marc Green, Italia was "hurt" by the reference to the "artificial flowers" on the coffee table, next to the Oscar that her husband, Carmine, won for scoring *The Godfather, Part II.* She calls them "silk flowers from Japan." And her "knickknacks" were actually expensive sculptures.

Since the book deals with the "family favoritism" of Hollywood's new nobility, "I wouldn't have thought she would consider these the most damning things in the book," said Farber, who added that he refused to make changes requested by a lawyer for Mrs. Coppola.

Mamet's Movie Grumble

Tri Star Pictures has postponed production of David Mamet's *Sexual Perversity in Chicago,* and that can only please the playwright.

At a seminar for aspiring screenwriters last spring, Mamet was heard to bellow that he was upset that others would make money off his name because an agent had sold off the film rights to this early play, about a couple with a "commitment problem."

Director Jonathan Demme told *New York,* "I'm sorry to hear Mamet is upset. I wouldn't have minded his looking at the screenplay." Meanwhile, Tri Star has postponed shooting for a year, so the screenplay, by Denise De Clue and former *Saturday Night Live* writer Tim Kazurinsky, can be reworked and filmed, as called for, during a Chicago summer.

Trump Notes From All Over

As the developer of the multi-million-dollar condominiums in Trump Tower, Donald Trump is used to dealing with people who have lots of money. But even Trump and associates were shocked when one recent buyer showed up at the closing on his apartment with $9 million in cash stuffed into three suitcases. Trump spokesman John Barron told *New York* that office personnel summoned all fifteen security guards from the Trump atrium to escort the buyer, described as the 21-year-old son of one of Europe's richest industrialists, to a bank across the street to convert the cash into a check. Said Barron, "Our lawyer had told him that this is a cash-only building, meaning we don't offer financing. I guess he didn't have a lot of experience in real estate." . . . Meanwhile, worried about the "ambience" of Fifth Avenue, Trump has added his voice to those opposing the demolition of the Rizzoli-bookstore building to make room for a 55-story residential-and-retail complex across the street from Trump Tower. According to Barron, Trump "prefers not to have a tall building there" and has told the Municipal Art Society he will do "anything he can" to save Rizzoli and two other low-rise buildings scheduled for razing early next year. Is saving beautiful old buildings something Trump acquired a taste for after he demolished the 50-year-old Bonwit Teller building to build Trump Tower and destroyed its Art Deco bas-reliefs, which the Metropolitan Museum says it wanted to save? "No one ever thought of Bonwit Teller as a landmark," Barron said. "Rizzoli is different." Rizzoli is not a landmark, either. Said one local preservationist, "I'm sure Trump thought about light being blocked from his own tower, but we're happy to have him on our side."

Photographs: center and bottom, Fred McDarrah.

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The National Interest/Michael Kramer

FRITZ ON THE FRITZ

Does He Have It?

A RULE OF THUMB ABOUT POLITICIANS, and everyone else for that matter, is this: When enough people who know someone well offer similar assessments over a period of years, there is usually some truth to the verdict.

For Walter Mondale, the verdict has always been somewhat disturbing. The Mondale lore and literature is replete with detraction: There's Hubert Humphrey wondering if his protégé has the requisite "fire in the belly" to be a successful national politician. There's Jimmy Carter reportedly telling his advisers that "Fritz doesn't stand up to the big ones." There's the anonymous friend, wishing—at the time Mondale was having a minor operation—that the doctors would "sew some guts in." There's Roy Spence, Mondale's media man, who tried to make a virtue of necessity by coining the slogan "He dares to be cautious." And there's John Blatnik, a former Minnesota congressman, saying of the man he nevertheless believes would make a good president, "I think he lacks the self-confidence or the guts to stand up and fight when things really get rough. When the wind is blowing hard against him, he likes to wait for a little more favorable tide. We had a lot of tough fights ... but somehow, Fritz always managed to slip out and disappear."

But when the tide finally does change, and Mondale finally understands where his followers want him to take them, he is right there. Here, for example, is Mondale sensing the public wind as he came out against the war in Vietnam in 1969: "It is quite clear that the majority of the American people now oppose this war. A poll last week showed that 57 percent of all Americans want to end the war within twelve months. ... I once supported this war. ... I was wrong ... and I think it is time for the United States to [admit] the same."

Labor Day marks the official beginning of the 1984 presidential campaign, but the Democrats have been so eager for a running start that the battle has been raging for weeks. Thinking about Mondale's first steps and the very obvious fact that the election will measure him and Ronald Reagan as leaders, it is John Blatnik's view that resonates.

By now, Mondale's spineless handling of the Bert Lance affair is well known—and the polls say that in Georgia, at least, he has been hurt appreciably by it.

Onboard: *Anderson's backing helps, but Mondale can't just preach to the already converted.*

But it is Mondale as a non-presence during the Ferraro affair that is most unsettling.

About the financial facts of the Ferraro matter, enough has been written. Of the political facts, two are paramount. First, Mondale was poorly served by his staff (which bungled the pre-selection checkup) and also by Ferraro herself. Among the many things Ferraro should have volunteered to Mondale *before* her anointment, the most distressing, in my view, concerns her husband's role as an estate conservator. Whether guilty or innocent of wrongdoing in a legal sense, the fact, according to the excellent reporting of Sam Roberts in the New York *Times*, is that John Zaccaro had his court hearing delayed at least twice so that the problem wouldn't arise while his wife was being considered as Mondale's running mate. Zaccaro apparently never did tell the Mondale campaign about his trouble and the court postponements—and Ferraro claims she didn't know about it. It is this denial that strikes me—and the *Times*—as hard to believe. And so, despite Ferraro's impressive news-conference performance, her integrity, at least in my mind, is still open to question.

Second, regarding Mondale himself, the candidate basically took a powder when the bullets flew. In Blatnik's phrase, Mondale slipped out. "What Fritz did," says an important adviser to Mondale, "is violate two cardinal rules: Don't blame others and stand by your own. When the going got tough, Mondale headed for a foxhole. He'd already decided that he would dump her only if a felony was involved, a felony that implicated her. Having made the correct decision, he should then have stood by her. That's the least he should have done, especially since he wouldn't stand up and force her to force Zaccaro to come up with his tax returns at the beginning. And when the key day arrived, the day of Gerry's news conference, he just compounded the impression that he's without a backbone. On that day, the press following Mondale was told the candidate wouldn't be taking questions. Then, when the reviews were in and everyone was saying that Gerry had passed the test, there was Mondale talking to reporters and saying how pleased he was that she had handled herself so well, that she had vindicated his judgment in selecting her. I don't think I'm the only one who wanted to puke.

"The problem with all this is not that the public will catch on, although it might. The problem is that local politicians *do* pay attention to this kind of thing, and they're the people Mondale needs if he's going to have any chance at all against Reagan."

Beyond Mondale's lack of leadership in the Ferraro affair is his campaign's surprising discombobulation. Here

Photograph: A.P./Wide World.

is an organization that displayed awesome resilience during the primary season, a group that held together for months as Gary Hart chipped away at the nomination that Walter Mondale was supposed to capture without serious challenge. Where is it today? Good question.

So far, the Mondale operation seems confused and timorous. Mondale did start off with a clever attack on Reagan's so-called secret tax plan—which the White House finally figured out how to deflect by saying that while tax increases were a first priority for Mondale they would be a last resort for Reagan. But the Democrats have offered no convincing alternative to Reaganism shy of a return to the past. They are still groping for an overarching theme, and it is clear by now that the present inner circle is incapable of fashioning one. A score of media-meisters have offered their services, but have been rejected because they are seen as threatening the grip of Mondale's closest aides. "The job of a candidate with only two months to campaign," says a Democratic official, "is to say, 'Screw the rivalries, there's an election to be won. We need everyone we can get, so damn the egos.' But again, Mondale has hidden out. He's refused to crack heads, and the staff is busy thinking about White House office space."

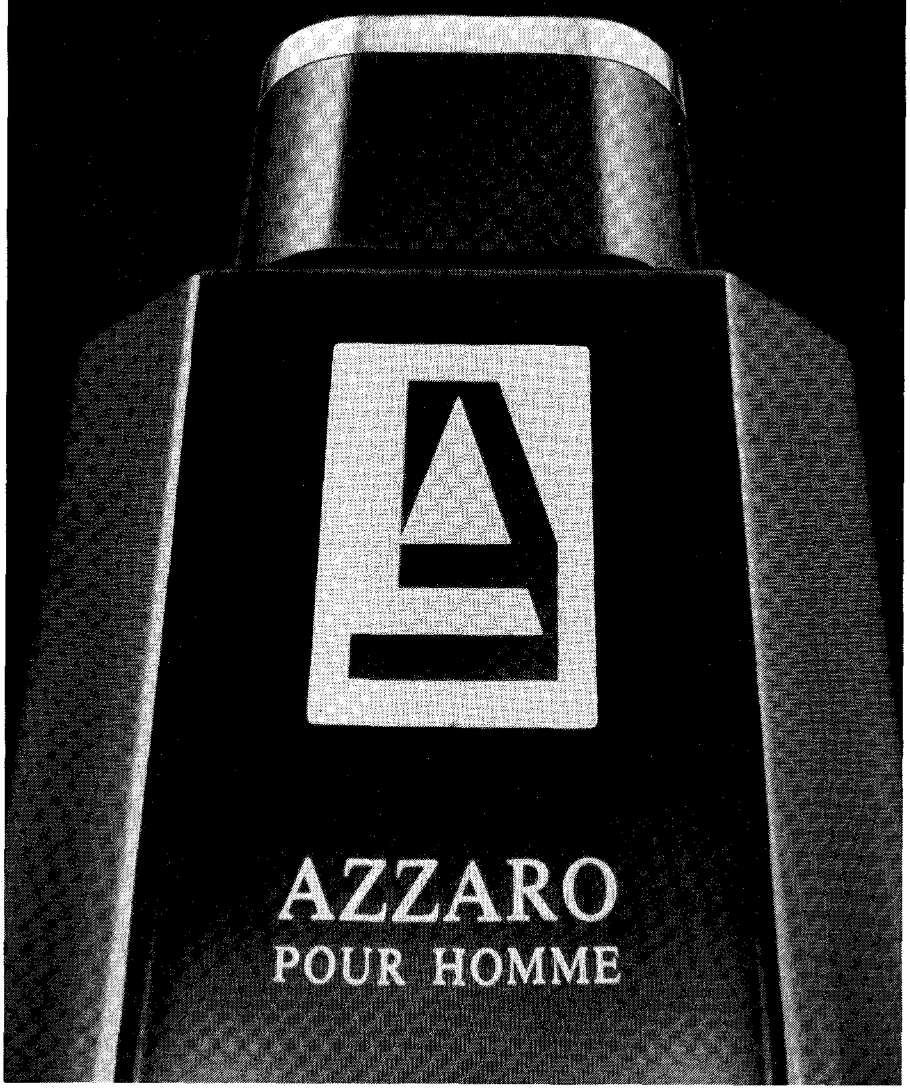
Through all this, Mondale has been most visible when he's gone fishing—an inexplicable waste of valuable time, especially when almost every poll agrees that he is fifteen points behind. What makes Mondale's leisurely pace even more incredible is his campaign's desire to portray Reagan as disengaged and too old for the office. If this is an objective, it is best highlighted subtly—by campaigning vigorously, twelve to fourteen hours a day, six days a week. Going fishing simply justifies Reagan's own low-key approach to the presidency.

Not only is Mondale's tempo wrong, so, too, is his geography. It is true that he must carry some southern and western states if he is to win, but he must first shore up his potential base in the Northeast and Midwest. To just about every seasoned political observer, Mondale's early southern forays have been useless exercises; such inhospitable territory is ripe for inroads only after the campaign has heated up and the electorate has begun to pay attention. It isn't necessary to wait until after the World Series, but now is not the time. Mondale should return home—in a political sense—and begin with those areas and constituencies that are traditional Democratic targets.

But basically, Mondale has to rethink the campaign. When Dwight Eisenhower ran for re-election in 1956, one of his more formidable slogans was "Ev-

As we wound our way through the sultry, steamy streets of Singapore, she murmurred faintly that the exotic scents of the orient mingled with the fragrance of my Azzaro was almost intoxicating.

I told her to take a few deep breaths.



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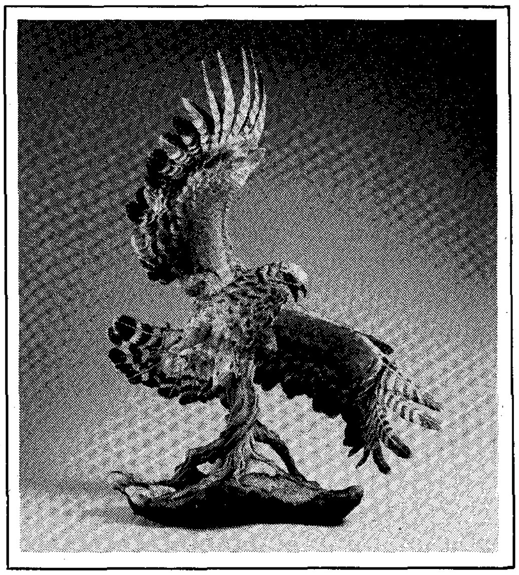

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erything's booming but the guns." Reagan could say the same—and probably will, especially given some recent polls that represent a reversal of past form: The people now say Reagan could do almost as good a job as Mondale when the question is which candidate is best equipped to keep America out of war. A few discouraging economic indicators came out last week, and the state of the economy may still become an issue the Democrats can use to advantage, but as of today, the surveys are unanimous: A majority of Americans believe they are better off now than they were four years ago—and everyone still wants to be rich.

So when Mondale attacks Reagan for favoring a philosophy holding that "a rising tide lifts all yachts," he is appealing only to those who are already incensed at having been left behind during the Reagan recovery, people who long ago decided to vote against Reagan.

As of last week, Mondale has the backing of John Anderson and a united black community—at least for now. But preaching to the already converted is a luxury Mondale cannot long afford. He must try another course, and fortunately for him, the Republican convention, all white and right, presents some attractive ammunition. (And it doesn't matter that the White House says the president will run on his record rather than on his party's platform. The president is the party.)

Consider the GOP's embrace of religion. Why can't Mondale say, why didn't he say—immediately after Dallas—that the Republicans went far beyond simply advocating prayer in the schools, that they were talking as if they were out to Christianize America? Some may say this is a stretch, but there is truly something unseemly in the way the Reaganites are seeking to combine politics and religion. I know of the reports that Mondale is planning to speak out about this issue, perhaps as soon as this week, but we have also been waiting for the detailed deficit-reduction plan Mondale promised last month. In other words, I'll believe it when I see it. But if Mondale actually does go forward, I hope that he also hits Reagan for the Republican platform's suggestion that federal judges be appointed only if they oppose abortion. Even if one agrees with the anti-abortionists, it is unpresidential in the extreme to subscribe to such a position. So why not say so, Mondale? Those of us who have listened to you over the years know that this is what you believe. So go to the frontiers of the political dialogue where you at least have a chance to battle Reagan straight up. Force the issue. Take a stand. Show yourself to be the moral leader you claim to be. You've got nothing to lose, Fritz —and lose you surely will if you don't stand for something. ■

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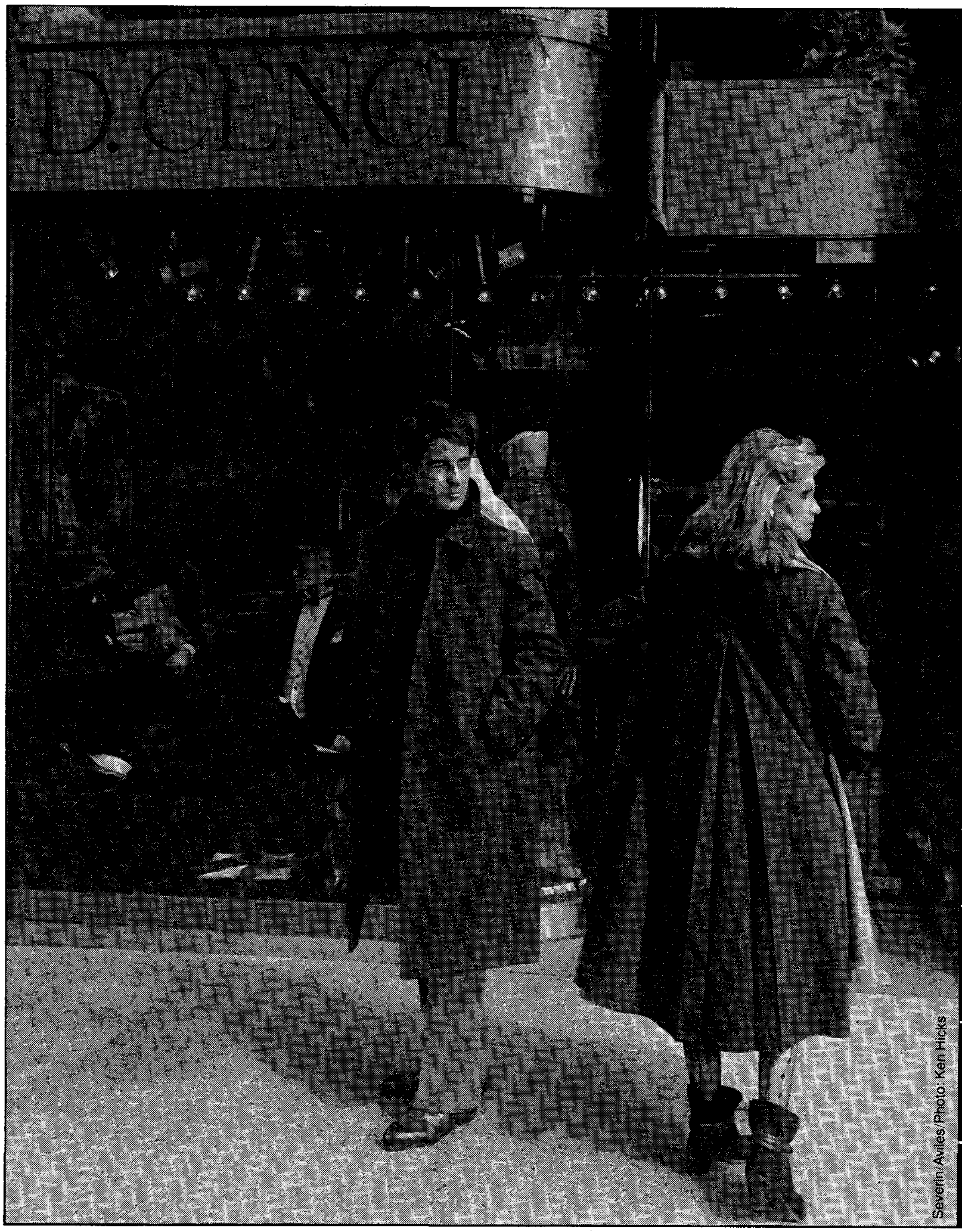

Severin Aviles/Photo: Ken Hicks

"There was a time Tyrolean farmers were required to pay their taxes in loden cloth...and a bride's dowry had to include loden for a lifetime. Austrian nobility finally caught on, fashioning loden into a very smart hunting coat. Was it the first sensible Republican cloth coat? I don't know... But loden's warmth, water resistance, light weight and comfort made it a European classic. And so it remains - for hunting wild boar, or that elusive checker in a storm."

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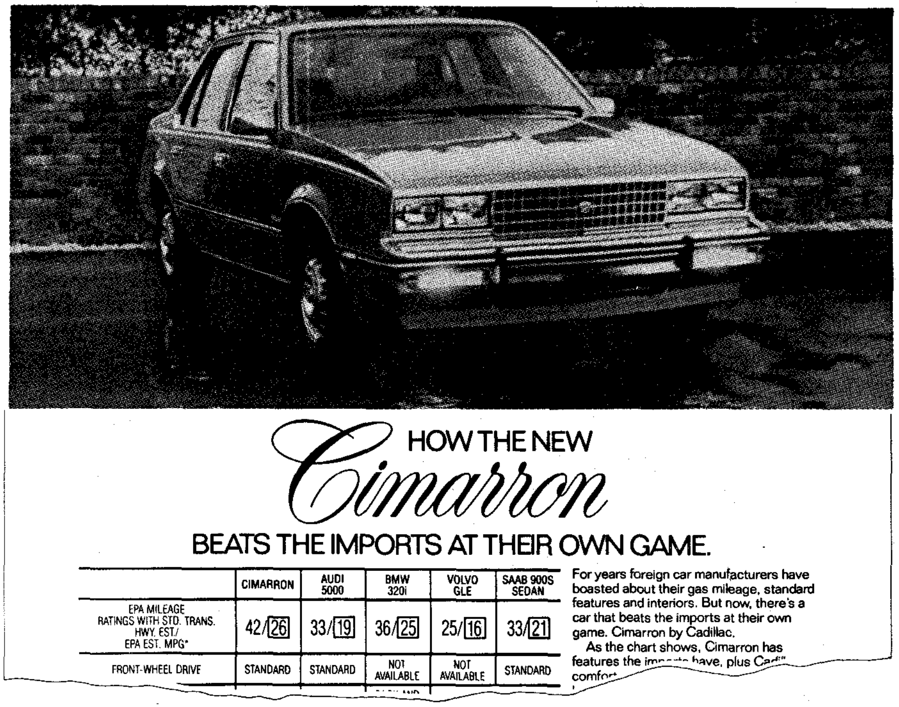


HOW THE NEW Cimarron BEATS THE IMPORTS AT THEIR OWN GAME.

	CIMARRON	AUDI 5000	BMW 320i	VOLVO GLE	SAAB 900S SEDAN
EPA MILEAGE RATINGS WITH STD. TRANS. HWY. EST./ EPA EST. MPG*	42/26	33/19	36/25	25/16	33/21
FRONT-WHEEL DRIVE	STANDARD	STANDARD	NOT AVAILABLE	NOT AVAILABLE	STANDARD

For years foreign car manufacturers have boasted about their gas mileage, standard features and interiors. But now, there's a car that beats the imports at their own game. Cimarron by Cadillac.

As the chart shows, Cimarron has features the im have, plus Ca comfor

Strength under the hood: *Cadillac's new ads stress performance, not snob appeal.*

THIS SUMMER, AFTER YEARS OF SELF-imposed deprivation, my father went shopping for the car he'd been dreaming about owning for decades. Cadillac wishes that the customer had been his daughter instead.

He is a 68-year-old retiree living in southern Florida, where oversize Cadillacs on the roads are as commonplace as oranges in the groves. She is a 35-year-old New York professional—what some statisticians like to call a yuppie. For ages, Cadillac has had him in the fold. For ages, its charms have eluded her. Now the company is using a "straddle strategy" (or "bimodal approach") to keep him in the family with some of its models while trying to captivate her with others.

What prompted this change of face? Cadillac's demonstrated vulnerability. Losing a Chevrolet sale to Toyota or Subaru was tough enough on the powers that be at General Motors, but when "the American standard for the world" lost sales to BMW, Audi, and Mercedes-Benz—ah, that really hurt. Cadillac dominated the luxury-car market (assume a sticker price of at least $15,000) for 35 consecutive years, cresting with sales of 347,000 1978-model cars. Sales of the 1980 model plunged by nearly a third, though, mostly because of competition from luxury imported cars. The company was goaded into action.

"Sure, we could sit around and wait for America to grow into a Cadillac," says Gordon Horsburgh, director of marketing for G.M.'s Cadillac division. "But frankly, with the aggressiveness of the import-car-makers, that's risky, and we don't want to take the chance. So we're hedging our bets with this straddle approach, keeping the cars that have been our bread and butter and appealing to younger, import-oriented buyers with other models."

Cadillac's bread and butter: the posh Fleetwoods (base sticker price for the Brougham, $20,400) and the luxurious de Villes (base sticker price for the sedan, $17,600). The average buyer of these cars has a household income of $55,000; the buyers' median age is 58; a third of the purchasers are retirees.

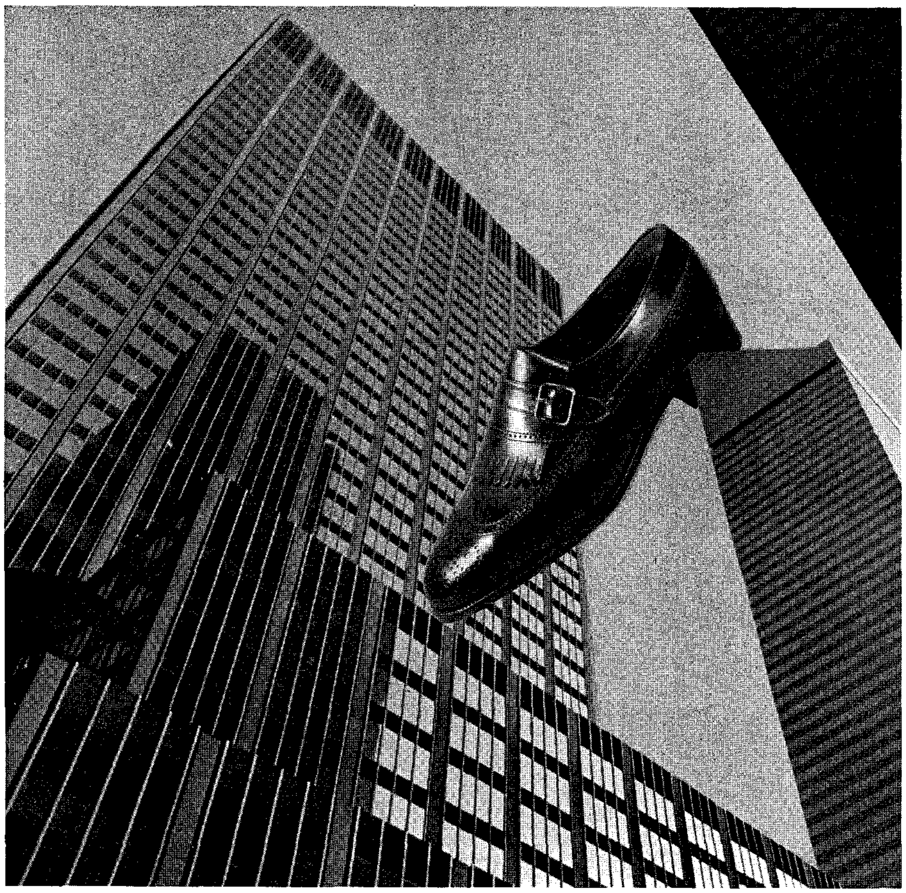
The import-oriented crowd the car company is trying to beckon: well-educated 35- to 45-year-olds with high incomes and high professional and occupational levels. To conquer their traditional aversion to Cadillacs, the company has produced new models—smaller cars that give more of a "feel of the road." And advertising that speaks these targeted buyers' language has been placed where they are likely to see it.

For the past three years, G.M. has been luring younger affluents into the showroom with what some call "the plain vanilla." Cadillac calls it the Cimarron, a model with stick shift on the floor (or automatic transmission), front-wheel drive, and a tachometer. (Base sticker price, $12,600.) It's a sedan, but it's four feet shorter than the old Caddy models—indeed, it's even an inch shorter than the Honda Accord. During its first model year (1982), 14,900 Cimarrons were sold, making the car, the company says, "one of the very best import conquestors in the U.S."

This season, Cadillac is firing a new volley with what insiders have called the C-cars (newly designed versions of the Fleetwood Brougham, the Sedan de Ville, and the Coupe de Ville, starting at $20,400, $17,900, and $17,400, respectively). They are 600 pounds lighter and 26 inches shorter than the models they replace, and far peppier, because the V-8 engine is mounted "transversely" (sideways). They are also a radical departure from the Cadillac penchant for selling by the foot and the pound.

Nowhere is the battle more intense than in the New York area. "Foreign luxury cars have secured a better foothold here, and they've redefined luxury in terms of function and performance instead of comfort and cushy interior," says Jack Avrett, chairman of Avrett, Free & Ginsberg, agency for the Tri-State Cadillac Dealers Association. Though more Cadillacs are sold in the metropolitan New York area than anywhere else in the country, Cadillac's share of the area's luxury market has fallen in the last several years. The association (70 dealers in New York, New Jersey, and Connecticut) was formed to give the car an image that would appeal to the younger, moneyed set.

Avrett, Free & Ginsberg won the account in May, partly on the basis of the commercial ("Live the Dream") it created for the stainless-steel, gull-winged De Lorean, the only carmaker the ad agency has ever serviced, and partly because of its research project involving current Cadillac and import buyers. "Boy, are they two different people," says Avrett. "Caddy buyers like the traditional cloudlike ride, the bigness, the way the cars exude safety. But the import buyers favor tight drive and a sports-car feel." Indeed, Cadillac's own research has revealed that well-heeled younger drivers are not wowed by the car's traditional virtues: quietness, interior room, geriatric snob appeal, and a ride that makes you feel as if you were in



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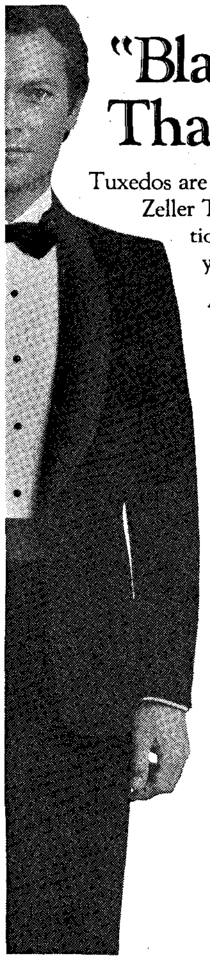

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a hearse or as if the road were paved with marshmallows.

From its early days, Cadillac advertising has stressed leadership and quality. Its most-remembered ad ("The Penalty of Leadership"), which ran in *The Saturday Evening Post* in 1915, discoursed on "the white light of publicity" that glared on innovators. Traditionally, Cadillac has plopped a pricey model in the cobblestoned drive of a ritzy house or country club.

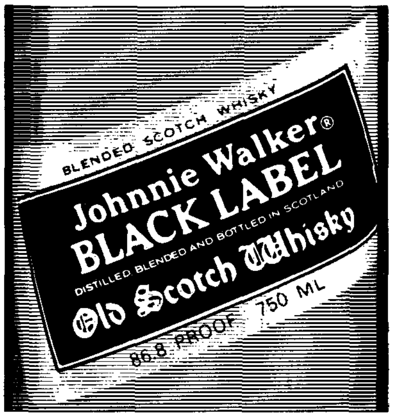
Some of the car models are still pictured in these static settings—a boat drifts in the background of a Seville spot, and the Fleetwood Brougham ad announces, "You've arrived." But others show the auto moving on the road and talk about the strength under the hood. A Cimarron ad shows a car speeding through a curve, its fog lights aglow; inside, hands in driving gloves grip the leather-wrapped steering wheel and the five-speed stick shift. And in the just released Tri-State commercials, Cadillac breaks new ground. "The proof of a luxury car is not its luxury—it's its performance. Performance from a V-8 engine for instant power, thrust, acceleration. From front-wheel drive, independent front-wheel suspension." The Avrett agency is roadblocking the 11 P.M. news (running spots on all three networks) and booking commercial time at sports events—such as the U.S. Open—that attract an affluent crowd.

The straddle mission, the first in Cadillac's 82-year history, may be a risky one. The *Wall Street Journal* likened it to "trying to stuff the circus fat lady into a ballerina's tutu." One reason is that foreign-car buyers tend to be a fiercely loyal lot. BMW says that half the buyers of its 320i coupe didn't even look at another car. And other carmakers who have tried to change direction are sobering examples. "I can't think of one who's made it," says Pat McCarthy, director of communications for D'Arcy MacManus Masius, Cadillac's ad agency. "Packard went from luxury to economy, and Thunderbird changed its face through the 1950s and '60s." Even Chevrolet failed when it tried to match its jazzier competitors by loading its cars with expensive, eye-catching standard equipment and narrowing the price differential, therefore making it hard to justify buying a Chevy. "All that makes Cadillac's try so much more dazzling," says McCarthy.

Avrett is convinced the new Caddys' dazzle will convert the multitudes. He is trading in his Jaguar for a Cadillac. But my father, who set out to buy a Cadillac, changed his mind at the showroom and took home a comparable Lincoln Continental. And a few years ago, his daughter traded in a new Honda to tool around in a 1970 "cream puff" Dodge Dart. ■

Without knowing it, those with impeccable taste have always enjoyed Cardhu.® Blended.

Now they can enjoy it straight.


BLENDED SCOTCH WHISKY
Johnnie Walker®
BLACK LABEL
DISTILLED BLENDED AND BOTTLED IN SCOTLAND
Old Scotch Whisky
86.8 PROOF 750 ML

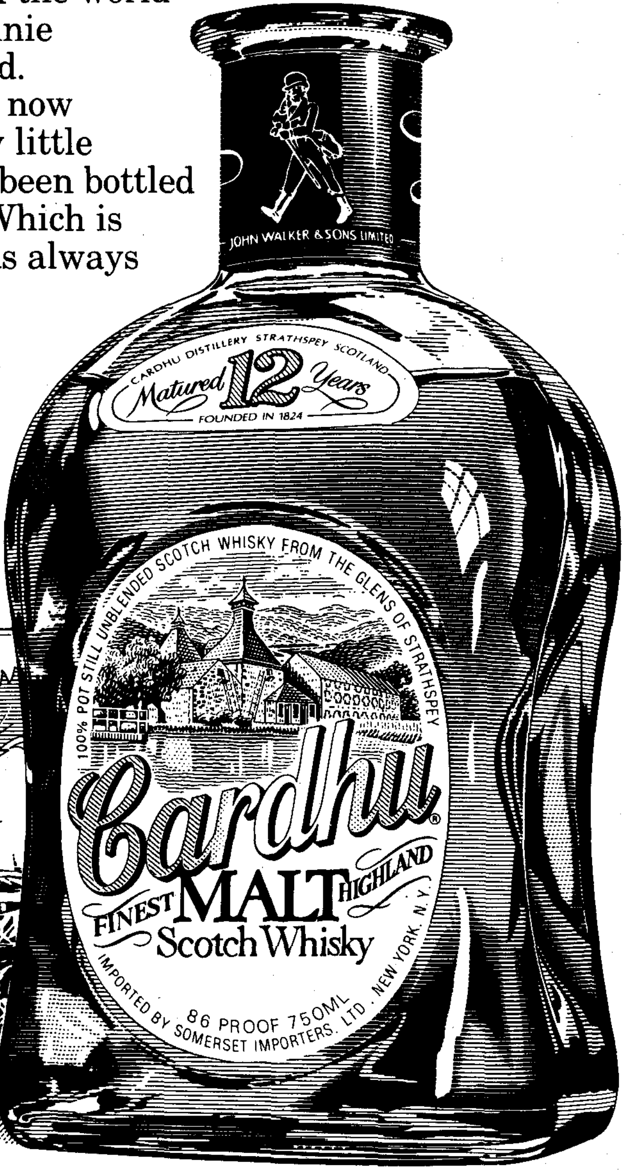
If you've ever savored the rich elegance of Johnnie Walker Black, you've already had a taste of Cardhu. Because this rare 12 year old is the principal malt whisky, the very heart of the world-famous Johnnie Walker blend.

Until now though, very little Cardhu has been bottled separately. Which is one reason why a bottle of Cardhu has always been cherished by the Scots.

Another reason is taste. A taste that is rich, full-flavored and beautifully balanced.

Open a bottle and sip it like a rare cognac. Enjoy it as you would a fine wine. And realize that into this bottle we've put not only a great whisky, but also our heart.

12 year old Cardhu.® The heart of Johnnie Walker.®


JOHN WALKER & SONS LIMITED
CARDHU DISTILLERY STRATHSPEY SCOTLAND
Matured 12 Years
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100% POT STILL UNBLENDED SCOTCH WHISKY FROM THE GLENS OF STRATHSPEY
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FINEST MALT HIGHLAND
Scotch Whisky
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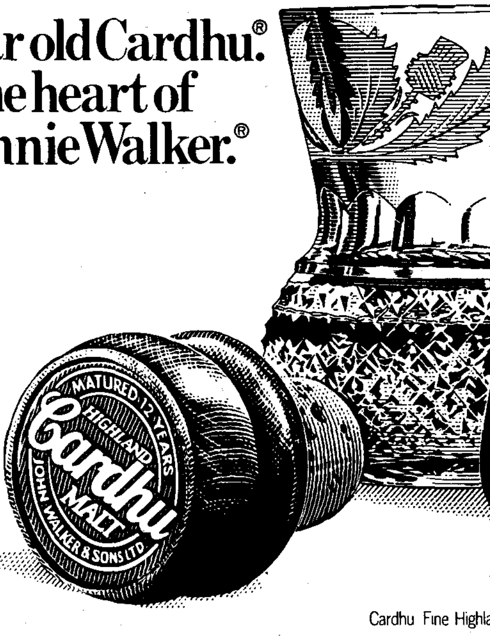

MATURED 12 YEARS
Cardhu
HIGHLAND
MALT
JOHN WALKER & SONS LTD.

Send a gift of Cardhu
anywhere in the U.S.A.
Call 1-800-238-4373.
Void where prohibited.

Cardhu Fine Highland Malt Scotch Whisky 12 years old 86 proof Imported by Somerset Importers, Ltd. NY © 1984

FAST TRACK

TRUE TALES

Beat Street

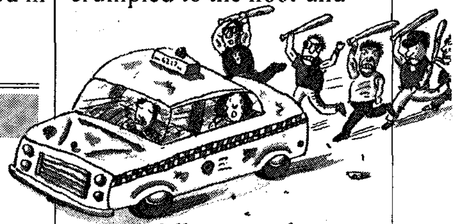
ON A SATURDAY NOT LONG ago, I was helping a friend buy a suit at Barneys. After three hours of shopping, I had a pounding headache and decided to take a taxi home. Heading up Eighth Avenue, the cab hit every pothole and almost collided with a bus. Central Park West was even worse. All the lights were red, and they took forever to change.

At 72nd Street, the taxi stopped for another red light. Suddenly, the door opened and a teenager with blue-streaked hair jumped in next to me. "Step on the gas!" he shouted to the driver. Before we could go anywhere, the cab was surrounded by five other teenagers holding baseball bats. One reached into his coat and pulled out what looked like a gun. I crumpled to the floor and the boy fell on top of me. Just then, the light changed and the cab raced up the street.

"So what's the story?" the driver calmly asked the new passenger. The boy explained that a gang had chased him through the park and had threatened to kill him. Since the gang was now following us up the street, I asked the driver what I should do. "Sit tight, lady," he said. "No problem." At the next red light, the five kids closed in on the cab and started beating the doors with their baseball bats. Fortunately, the light turned green, and we took off again. This went on for several blocks until we finally outdistanced them. At 92nd Street, the kid jumped out of the cab and disappeared into the park.

By the time we pulled in front of my building, my legs were weak and I was near tears. "Do you believe this city?" I asked the driver, who was casually inspecting the damage to his taxi. "We were just *attacked* in broad daylight on Central Park West." The driver shrugged. "When you've been to Vietnam," he replied, "New York's a piece of cake."

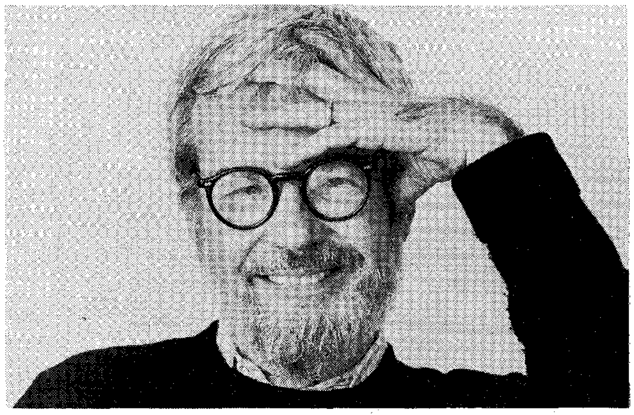
PATRICIA MORRISROE



BRIEF LIVES

DEEP IN THE HEART OF BENTON

WAXAHACHIE, TEXAS, MAY HAVE HAD A population of just 7,500 in the 1930s, but when director Robert Benton looks back, he remembers an ideal childhood—at least three nights each week spent at the movies, and endless dinner-table stories about his family's frontier past. For all that, he always knew he was going to leave. And since 1974, he knew he was going to return, to weave those stories into a movie, *Places in the Heart,* which opens on September 21.



That Benton is a Texan with strong ties to a small town 30 miles south of Dallas is barely betrayed in his speech—and is all but invisible on his résumé. After an early sixties stint as art director of *Esquire,* he went on, with David Newman, to write *Bonnie and Clyde* and *What's Up Doc?* before directing *Bad Company, The Late Show, Kramer vs. Kramer,* and *Still of the Night.* He's now 51, and no marker of cosmopolitan success eludes him: ICM's Sam Cohn is his agent, Liz Smith is his best friend, and when he wants to get away, he goes to a Hamptons house with an ocean view.

But ten years ago, Benton began plotting his Texas movie. "It was going to be about my father's side of the family," he recalls. "During the Texas liquor wars of the 1920s, my grandfather ran a saloon, and he had two brothers murdered." As Benton wrote, though, his mother's mother sneaked into this "Texas *Godfather*—she was like a woman you ask to a party who takes over." Soon, his father's whole clan was out of the script, and Benton had a story that was set in the 1930s but based on his great-grandmother's courage in the late 1880s. The blind man played by John Malkovich is loosely based on Benton's blind uncle. And the shocking incident that begins the film happened, in 1882, to his great-grandfather.

Benton went off to Waxahachie last year with Malkovich, Sally Field, Ed Harris, and Lindsay Crouse. But after writing twenty drafts over eight years, he had developed a fear of completing the film. "I'm not going to want to finish," he told his wife, painter Sally Benton, "because when it ends, some part of my childhood ends."

Instead, the filming was the most pleasant of his career. He finished on time and on budget. And no matter how great it was to see Texas friends he's known for so long he can't remember when he met them, Robert Benton was happy to come back to New York to finish the script for his next film, a study of married life in Manhattan. "My home is here, not Texas," Benton says. "This film taught me that." JESSE KORNBLUTH

Photograph by James Hamilton. Illustrations: top, Guy Billout; right, Paul Meisel.

GALLOPING CONSUMPTION

THE BIG CHILL IN EAST HARLEM

FOODWAYS, A TWO-MONTH-old discount market in what was once the Harlem Filmways studio, sells sirloin-strip steak, cow's feet, pork loin, chitterlings, fresh ham, and even goats' heads "for a good soup," at prices 20 percent below average. A sign above a rack of salted pigs' tails reads, IF YOU DON'T SEE IT, ASK FOR IT. Shoppers try to imagine what "it" might be, then watch a forklift bring in a half-dozen cases of rabbit.

Foodways operates out of a 23,000-square-foot building on Second Avenue and 127th Street in the burned-out neighborhood around the Triboro Bridge's Harlem anchor. The entrance to the hangarlike structure is guarded by a dozen big crates of watermelon—"the cheapest in Manhattan" at 8 cents a pound. The first third of the store is devoted to produce—all the standard items at very low prices, plus such exotic items as calabash, yucca, and tamarind. Beyond produce lies the smaller grocery section, five aisles piled high with cases of discounted canned and dry goods.

"Fruits, vegetables, bottles, and cans—they're really just a convenience," said Frank Santora, Foodways' co-owner. "Meat is the heart of the operation, almost half the store."

The meat locker is a vast, icy industrial space with scarred cement floors and plywood walls. Shoppers push through endless shelves of veal, lamb, chicken, turkey, squab, oxtail, and goat meat to gape at the whole hogs and sides of beef hanging by the dozens from stainless-steel hooks. On a recent Saturday, 29 butchers in bloodstained white coats, hooded jackets, and hard hats cut chops on seven band saws, jammed pork scraps into a grinder for sweet sausage with sage, wielded cleavers and knives, and offered up cuts of meat that were trimmed to order and priced to sell.

The butchers draw a large—15,000 a week—and diverse crowd. Neighborhood people predominate, but as word spreads, they are joined by people from farther away: A woman in an Anne Klein blazer examines poultry beside a West Indian in bright-green pants, red shirt, and dreadlocks. Out in the parking lot, families walking home with shopping carts pass Mercedeses and Ford station wagons with New Jersey plates. "We get walk-ins from the neighborhood," said Santora, "and we get drive-ins from Westchester, Jersey, the Upper East Side."

Santora, who also runs a construction business, bought the Filmways building with wholesale-meat man Sandy Cohen in October 1983. At the time, Woody Allen was filming *The Purple Rose of Cairo* there. "Woody became our tenant," said Santora. "He needed two extensions to finish his movie, which we granted, of course." Finally, in February, *Purple Rose* moved out and Foodways moved in. The grand opening, in June, was marred by a dispute over the market's parking lot, a space that had been intended for middle-income housing. Community groups protested the city's decision to allow automobiles instead of apartments on the site, but tempers cooled when Foodways agreed to give back part of its lot to the proposed project.

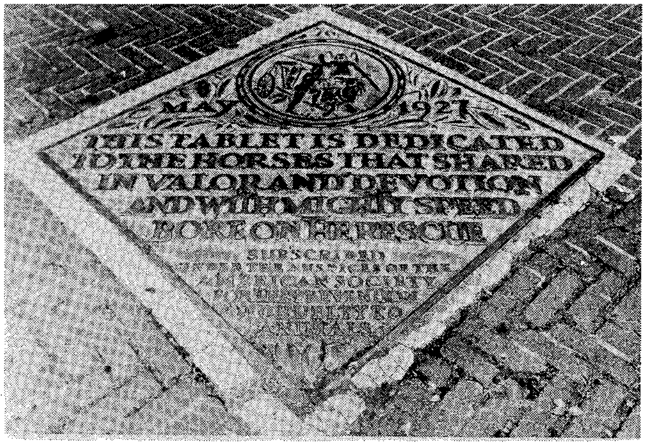
"It was employment versus housing," said Santora. "We brought 150 jobs to a neighborhood with high unemployment. The gas station's hired five extra workers since we opened up. A fish market's going in next door." And the second Foodways is scheduled to open on Amsterdam and 162nd later this month.

ERIC POOLEY

DETAILS

THERE ARE MEMORIALS ALL OVER TOWN TO NEW YORK'S rich variety of heroes (soldiers, sailors, politicians, priests), but most of them are dedicated to humans. An exception is the bronze plaque set in the pavement at Riverside Drive and 100th Street in front of the monument to the valiant of the New York City Fire Department. (SOLDIERS IN A WAR THAT NEVER ENDS, reads the inscription.) Here, in low relief, is an impassioned tribute to the sturdy steeds that until 1922 pulled the fire trucks and "with mighty speed bore on the rescue." The plaque, along with monument, gets a cleaning every year in early October, when the department gathers for the start of its annual memorial parade.

CARTER WISEMAN



PRICES

HERE'S WHAT IT COSTS TO BE well shod around New York these days:

☐ Pair of ladies' shoe lifts at Commodore Shoe Repair (684 Third Avenue), $3.50.

☐ Pair of men's English heels at Jim's Shoe Repair (50 East 59th Street), $7.50.

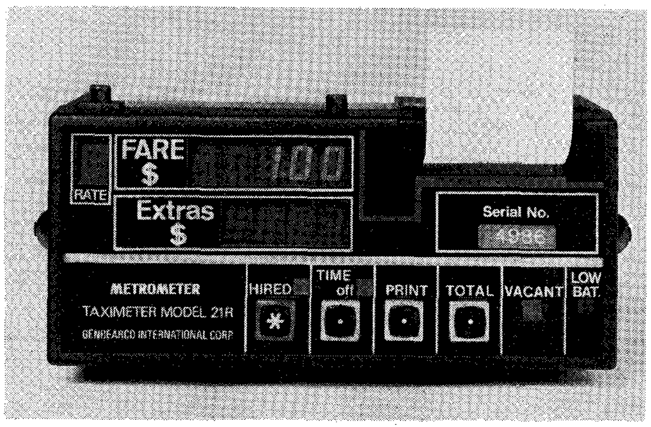
☐ Converting a pair of ladies' pumps to sling-backs at B. Nelson (1221 Avenue of the Americas), $14.95.

☐ Shoeshine outside Grand Central station, $1.00 (expected).

Photographs: top, Don Hamerman; bottom, Amy Arbus.

AMENITIES

READING THE METERS



MORE THAN A FEW CAB riders have been trying to figure out the purpose of that slick new piece of hardware in front of the dashboard that generates reams of ticker-tape-type stuff. In part, it's there to make life easier for the rider.

The new computerized meters print out receipts that show the time, date, fare, medallion number of the cab, and the New York City Taxi and Limousine Commission complaint number. (The meters also store the information.) The commission says that by October, all of the city's 11,787 licensed cabs will have the meters. But consumer convenience is only one reason for the changeover.

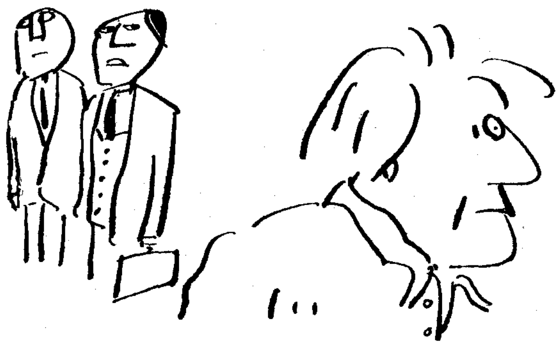
"The city has never had accurate figures on taxi drivers' revenues," said Jay Turoff, head of the commission. "Now we'll be able to determine for the first time exactly how much a driver is taking in."

Turoff said some drivers are complaining about the cost of the meters—$700 to $900 with installation—but he pointed out that the recent 10-cent hike in the start-up fare, to $1.10, should offset the cost of the new meters. "We're holding them to it, and telling them that if they don't put the meters in, we'll take away their licenses," said Turoff.

Still, with all the technology involved, isn't there a chance that some cabbies will rig their meters?

"We haven't found that yet," said Turoff. "But you have to realize we're dealing with a very sophisticated industry." P.B.

PEN & PENCIL



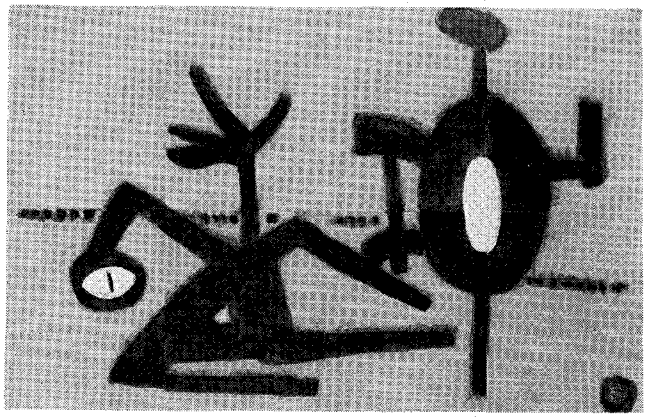
"I fear Henderson has been looking for love in all the wrong places again." ANTHONY HADEN-GUEST

ART NEWS

SAM GLANKOFF'S AT-LAST SHOW

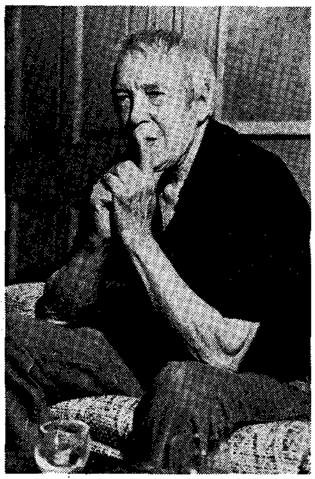
WHEN ARTIST SAM GLANKOFF died, at 87, he had shown his work exactly twice—at the Whitney Studio Club in 1922 and at the Graham Gallery in 1981. Now there will be a third show. On September 16, a retrospective of more than 130 Glankoff works will open at the Zimmerli Art Museum at Rutgers University's New Brunswick campus.

For 50 years, Sam Glankoff painted when he could, making his living as a toy designer. At 75, he began to paint full-time, developing over the next twelve years a unique method of print-painting using painted plywood or Masonite boards, and sheets of rice paper. He never intended to show his work.



Then, in 1978, Glankoff met Wendy Snyder, who had heard about his art. She encouraged him to show, and arranged the one-man exhibit at the Graham Gallery. The artist was not at his opening; he saw the show only on the day it was taken down. His reaction, according to Snyder, was "God, I'm not so bad." Others were more enthusiastic. *Times* art critic John Russell wrote, "It is not every day that an artist of stature makes his debut in New York at the age of 87. . . . The work on view is dated between 1955 and 1980, and the happy news is that it gets better and better."

After Glankoff's death, in April 1982, Snyder approached the Zimmerli, which specializes in showing lesser-known artists, about a retrospective. Assistant director Jeffrey Wechsler had seen the Graham Gallery show and one piece at the Brooklyn Museum that "stood out from the other works." He visited the artist's studio and was impressed by "the formal power" of Glankoff's print-paintings and by his unusual methods.



So far, there are no plans to take the show on the road, but Wechsler hopes the retrospective will change that. "He's not that well known, *yet,*" he says. AMY VIRSHUP

Photographs: center right, eeva inkeri; bottom right, Winnie Denker.

Puffy Eyes. Crow's Feet. Help is in sight!

Your eyes are the first place to betray your age. Don't be alarmed. Let Clarins, France's premier skin care authority, come to the rescue — with effective eye contour treatments based on natural plant extracts.

Clarins recognizes the causes.
Squinting. Blinking. Smiling. Crying. These are constant aggressions the delicate eye contour area endures. Even the daily application and removal of eye makeup take a toll. Add stress, fatigue, pollution . . . and it's no wonder your eyes reveal signs of aging. Clearly, the need for special eye contour care is urgent!

Clarins is the Problem-Solver.
Clarins created light, non-oily products to effectively treat the fragile skin tissue surrounding the eyes. (Oily formulations actually cause eyes to "puff-up"!) For 30 years, Clarins gentle eye contour treatments have proven to be successful in the Clarins Parisian "Institut de Beauté". Based on natural plant extracts, these treatments are dermatologically and allergy-tested.

Clarins Eye-Contour Gel helps to reduce puffiness.
Soothing actions of camomile and cornflower relax and calm delicate eye contours. Marigold and other natural plant extracts help to relieve irritation. Recommended as a morning refresher to diminish puffiness and dark circles. A favorite among contact lens wearers, Clarins Eye-Contour Gel may also be applied during the day, sparingly, even over makeup.

CLARINS
PARIS
Baume
Contour des Yeux
Eye-Contour
Balm
plant extracts
CLARINS
PARIS
Gel aux plantes
Contour des Yeux
Eye-Contour Gel

Clarins Eye-Contour Balm minimizes expression lines.
Nourish. Revitalize. Soften and smooth. These are the actions of Clarins Eye-Contour Balm. Rose and cornflower extracts, among other natural (non-oily) ingredients, act to moisturize and help fade expression lines — restoring the youthful appearance of eye contours. See lasting results with daily application.

Clarins Skin Care Specialists offer personal beauty advice.
Consult with Clarins' Skin Care Specialist and have your personal Beauty Prescription completed. And, receive a sample of a Clarins product, selected just for you! Clarins specializes in skin care for face, bust, body and tanning. Act today and join millions of women throughout the world who depend on Clarins to answer their skin care needs.

Eye-Contour Gel with natural plant extracts	• Helps reduce puffiness, bags, and dark circles • Soothes and refreshes with camomile and cornflower • Gently relaxes with calming marigold
Eye-Contour Balm with natural plant extracts	• Minimizes expression lines and first signs of aging • Moisturizes and revitalizes eye contours • Softens with light, non-oily ingredients such as rose and cornflower

CLARINS
PARIS

THE PROBLEM-SOLVER IN SKIN CARE. PREMIER IN FRANCE!

macy's
HERALD SQUARE • ROOSEVELT FIELD • QUEENS
STATEN ISLAND • HUNTINGTON • STAMFORD

RUTH RECOMMENDS

BY RUTH GILBERT

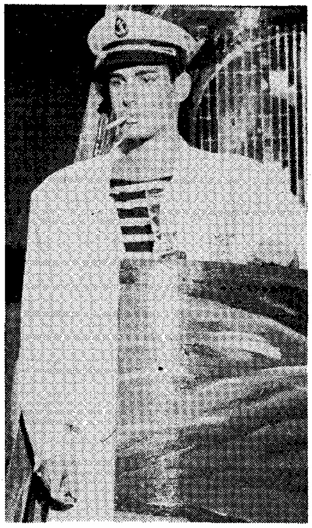
The One World Festival at St. Vartan Cathedral and park starts at noon September 8 and 9. Ethnic dancing, exotic foods, and exhibits will be offered.

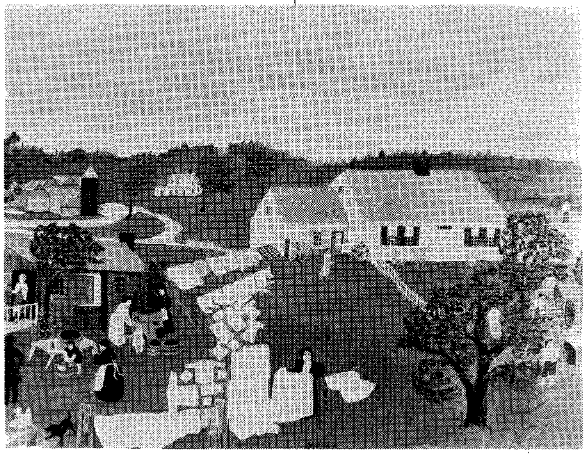
MANKIEWICZ RETROSPECTIVE

Films written, produced, and directed by the Mankiewicz brothers play through September 22 at the Regency. September 7 and 8, Cleopatra, *starring Richard Burton, Elizabeth Taylor, and Rex Harrison, adorns the screen.*

LA MAMA'S BENVENUTO FESTIVAL

Tomas Arana, star of the Italian theater company Falso Movimento, visiting from Naples, plays Iago in Otello *at the La Mama Annex Theatre September 6 through 23.*





'THE WORLD OF GRANDMA MOSES'

Wash Day *was painted in 1945 and makes the event seem a joyous occasion. It's one of 50 of the lady's paintings on view at the Museum of American Folk Art September 12 through October 28.*

'ELEPHANT WEEKEND'

Watch elephants get washed, play tug-of-war, participate in traditional Indian ceremonies, and just generally entertain folks at the Bronx Zoo September 8 and 9 in this annual pachyderm festival.

'BALM IN GILEAD'

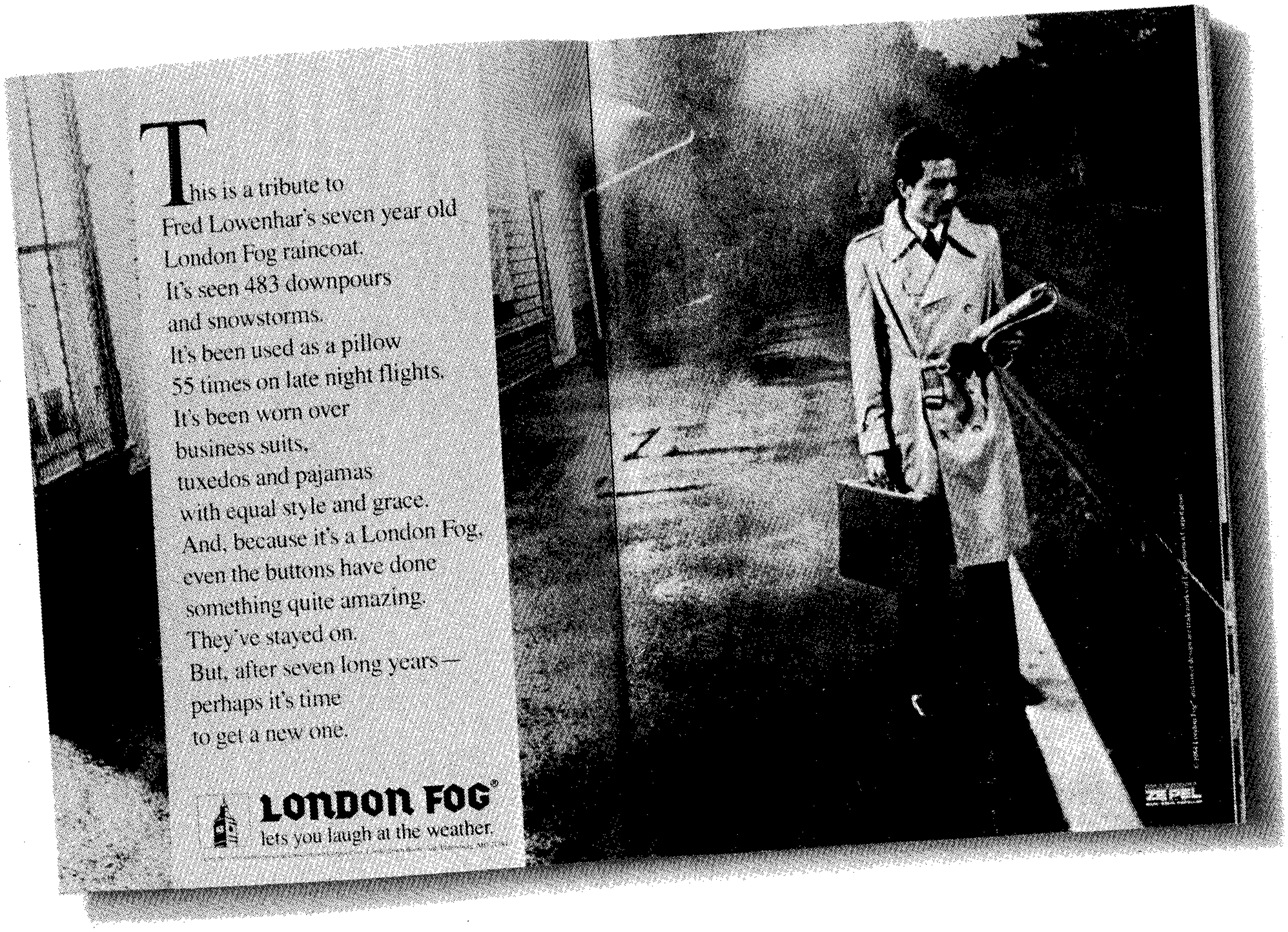
Glenne Headly stars in Lanford Wilson's highly successful play, which has left the tiny Circle Rep and opens at the grand new Minetta Lane Theatre September 6. The same splendid cast moves along.

Photographs: top right, Cesare Accetta; center right, © 1946, Grandma Moses Properties Co., New York; bottom right, New York Zoological Society.

People weekly performs

"Our advertising in People is a sales tool– it's proof of London Fog's sell-through commitment."

—Elizabeth Daggett
Director of Advertising
Londontown Corporation



This is a tribute to
Fred Lowenhar's seven year old
London Fog raincoat.
It's seen 483 downpours
and snowstorms.
It's been used as a pillow
55 times on late night flights.
It's been worn over
business suits,
tuxedos and pajamas
with equal style and grace.
And, because it's a London Fog,
even the buttons have done
something quite amazing.
They've stayed on.
But, after seven long years—
perhaps it's time
to get a new one.

LONDON FOG®
lets you laugh at the weather.

Retailed throughout the United States, London Fog has established a reputation for quality and style in the apparel industry—thanks to their sophisticated marketing strategy and highly visible advertising.

"We are committed to national advertising," pledges Elizabeth Daggett. "And People is an important part of the London Fog buy.

"People's audience demographics are very appealing because of the segmentation of the fashion media. People reaches a broad audience and plays a dual role for London Fog—serving both our men's and women's outerwear campaigns.

"I also buy People because its weekly frequency lets us target specific dates for promotional activities."

And People's environment is right: "Fashion is more than just apparel," according to Ms. Daggett. "It's lifestyle. And People is a lifestyle magazine."

Furthermore, People has clout with London Fog's retail customers: "We use our advertising as a sales tool, as proof of our sell-through commitment."

With millions of ad-dressable adults picking up People week after week, People performs for London Fog. Isn't it time you put People to work, performing and *selling,* for you?

© 1984 Time Inc.

New York

THE NEW YORK MOTHER

BRINGING UP BABY ON THE RUN, RUN, RUN • BY LINDA WOLFE

BARBARA GEWIRTZ HAS JUST RETURNED FROM a walk along Broadway with her two-year-old son, Zvi. She struggles up the front steps of her brownstone with her son's stroller and finds a place for it amid the riding toys and baby equipment that occupy her dining room. But despite all the aggravation, she says, "I wouldn't want to be a suburban mother. Here, if you feel cooped up, there's Broadway, there's window-shopping, there are construction sites that fascinate a little boy for an hour at a time. And at the playground, you have your pick of mothers and children. You're not restricted to your immediate neighbors as companions for yourself or your child."

Arlene Hauben, whose three daughters are nine, fourteen, and fifteen, has nightmares about her children's safety on the side streets. Nevertheless, Hauben, who moved to Manhattan from Scarsdale two years ago, says, "I love being a mother here. It's so much richer, so much more stimulating than the life I used to lead. And it's more stimulating for my children too."

Anne Marie Kennedy, mother of a two-year-old girl, listens to the mothers in the playground recite their travails in getting their three-year-olds into nursery school. "The talk gets me terribly anxious," she says. "Still, I wouldn't want to raise my child anywhere but here."

Thousands of women are rearing their children in New York, not because they have to, but because they want to. New York mothers have chosen to raise families in one- or two-bedroom apartments rather than in sprawling suburban ranch houses; to endure the urban blights of crime, filth, and poverty rather than relax among the grass and trees outside the city; and to accept the shortcomings of New York's public schools, or the high cost and competitiveness of its private schools.

The New York mother lives a stressful life. And with the sudden realization that Labor Day is upon her, she is beginning to recall with some trepidation how much more complicated winter schedules are.

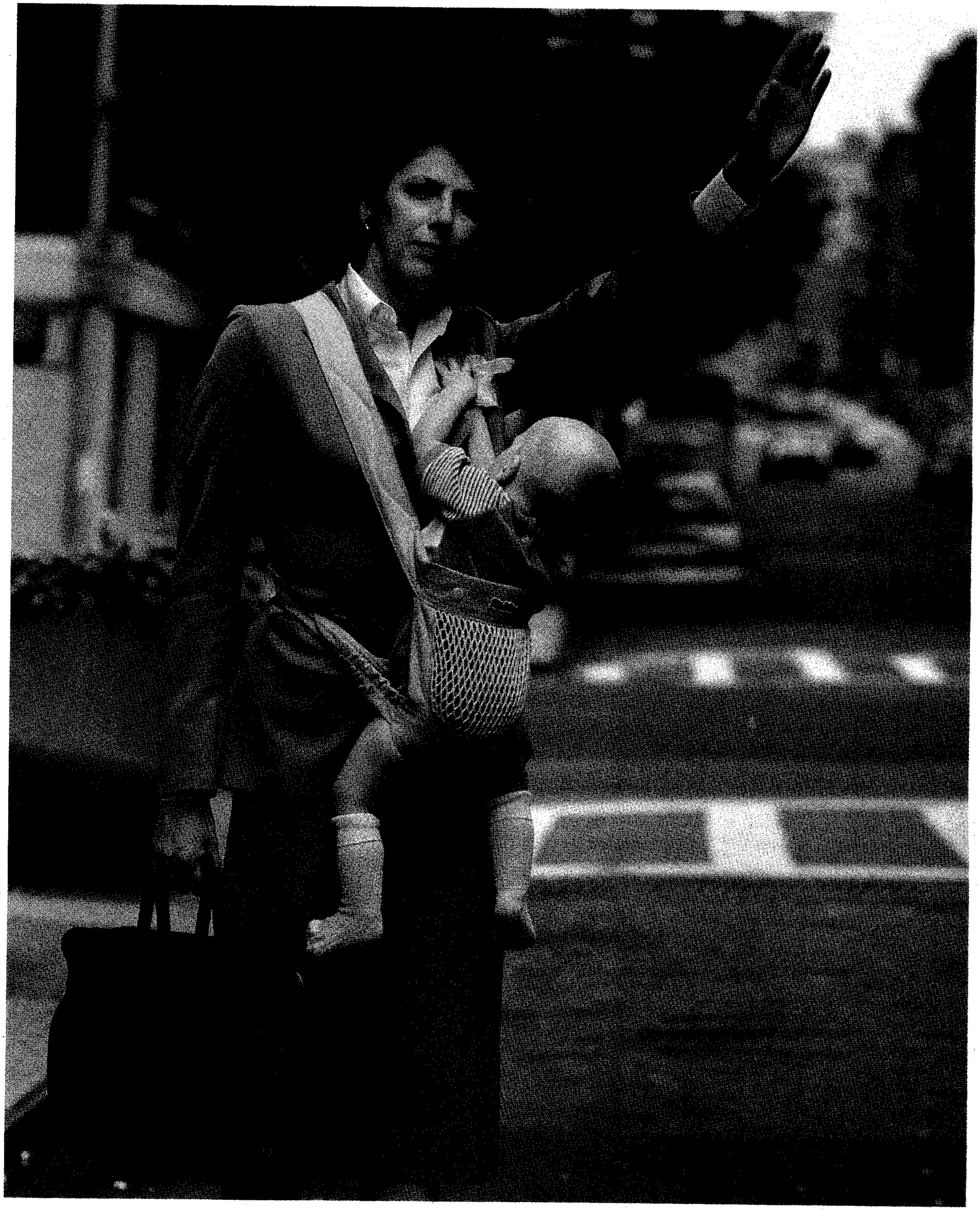
Still, motherhood is flourishing here. Indeed, there has been a bit of a baby boom recently. While childbearing has declined throughout the country, it has been rising in New York, particularly among women in their thirties. There were 23,915 births in 1983 among women aged 30 to 34, a figure that is up from 21,582 in 1980. First births to women 35 to 39 also rose, from 1,623 in 1980 to 2,619 in 1983.

Most of these women work before giving birth, and many return to the work force afterward. The American mother is, increasingly, a working mother. In 1970, only 40 percent of the nation's mothers were part of the work force. Today, 61 percent are. In some sections of Manhattan, it is virtually impossible to find a mother who doesn't have some kind of job.

And among working women—as well as among those who stay at home—motherhood is enjoying a new prestige. Women once kept their interest in their children as secret as an adulterous affair, while they discussed their work with excitement and pride. But now, for the first time in nearly twenty years, mothers are openly delighting in their children, talking freely about their awe and wonder at their babies' first steps or their toddlers' mastery of the alphabet.

WHETHER OR NOT SHE WORKS, THE New York mother leads a life filled with unique complications and concerns. The logistics of New York motherhood are a principal problem. Sondra Forsyth Enos, a magazine editor and mother of a twelve-year-old and a nine-year-old, recalls, "Oh, God, the M104! Folding that umbrella stroller while the baby was in the Snugli in front of me, and the knapsack with the diapers and the bottles and the extra clothes was on my back, and the two-year-old was

Photographed by Steve McCurry



Wall Streeter Anderson with son John Mason.

Finding a good housekeeper is no simple matter. Carole Anderson went through five in her son's first six months.

Executive French, baby Christina, and nurse Yolli.

"I don't like having to pick up after the nurse," says Stephanie French, "but my daughter is so happy with her."

too tired to lift his feet, and the bus driver so impatient I felt I was going to cry. It's a wonder any New York mother ever makes it to the zoo."

"If you have one child here, it's manageable," says Bettye Nothmann, mother of a three-year-old girl. "It can almost be classified under the rubric of a hobby. After that, it's like being in the outer ring of the orbit."

"The problem is that we're carless," says Anne Marie Kennedy. "It's a little like being legless."

For the New York mother, the difficulties of the carless life begin on the curb outside the hospital, where, new baby in arms, she waits interminably while her husband tries to hail a cab. These problems cease only when the child is a teenager. But in between, mothers here bemoan their fate.

"Cars offer a mother something more than mere transportation," says editor Eden Ross Lipson, who is the mother of two toddlers and the stepmother of two teenagers. "In the city, once you leave your home, you have no privacy. If your child has a tantrum, you have to handle it in front of strangers. My suburban friends can throw their kid into the car, and deal with the matter where it belongs—in privacy."

One New York mother with an eleven-year-old girl and a seven-year-old boy says, "Without a car, you find yourself doing things you know are bad for your children. Like encouraging sibling rivalry by giving them both piano lessons, instead of letting one take up the guitar. Or sending them both to gymnastics, when you know the older one really wants to be taking tennis. But you have no choice, because getting around is so complicated."

"The cab companies ought to subsidize New York mothers," says casting director Elaine Herman, mother of thirteen-year-old Amanda and seventeen-year-old Josselyne. "Throughout my children's lives, I've spent hours arranging for cabs, particularly for Amanda, who is an actress and goes to auditions after school. I call a taxi service, hang on for what seems like hours till they tell me what car they're going to send. Then I call my daughter back with the number to look out for. And I go through the same ritual when she's ready to come home from wherever she is. If the suburban mom is a chauffeur, the New York mom is a dispatcher."

IT IS NOT JUST THE LOGISTICS OF MOVING HER tender troops from place to place that consumes the energies of the New York mother. She is also endlessly involved in scheduling those troops. "As far as I know, no one has ever codified the differences between urban and suburban motherhood, and yet the two are vastly different," says Edna Shapiro, senior research associate at the Bank Street College of Education and mother of two grown children. "One of the major differences is that in the city you have to program your child."

Play dates are a unique New York phenomenon. One New York mother, who frequently travels to California on business, was having drinks in her Los Angeles hotel room with a colleague when her phone rang. The mother of one of her nine-year-old's friends wanted to arrange an after-school appointment. The New York mother was on the phone for a long time considering different days. At long last, a date was picked, and she hung up. She apologized for having been on the phone so long and said, with a what-can-you-do shrug, "Play dates!" Her Los Angeles colleague—also a mother—looked mystified. "You know," the New York mother explained. "Arranging with whom your kid is going to play." The California mother, incredulous, said, "You mean you have to arrange that? For a nine-year-old?"

But of course the New York mother must arrange with whom—and where, and when—her children play. And these arrangements start during infancy, and continue for years.

Typically, they begin with activities attended by both mothers and babies. Once called coffee klatches, these mother-and-infant gatherings are known today as playgroups. There are formal playgroups—those sponsored by nursery schools, Y's, and professional child-care experts—and informal ones, put together by mothers themselves. Barbara Gewirtz got one going by contacting a group of women she had met at her synagogue while they were all pregnant. When the babies were four to seven months old, the women began meeting once a week. "At first, the babies really didn't play with one another at all," says Gewirtz. "It was mostly a support group for the mothers. But now the kids are all around two, and the point isn't the mothers at all, but the kids, who really like playing with each other."

Bettye Nothmann also participates in a once-a-week playgroup. "The advantage of this kind of arrangement, for both yourself and your child," she explains, "is that you choose compatible people. Making friends in the playground is something like going to a singles bar. You have to steel yourself each time you enter, and you never know just what kind of person you, or your child, is going to get involved with. The playgroup eliminates that stress."

Later, the playgroup evolves into the one-on-one play date. Now only one mother—or, if she works, her surrogate—need be present. The play date is a social event with rules as rigid as those of the New York dinner party. "You can bring your child a little late," says one New York mother, "but you better not pick him up late. The end point is sacred, just as it would be if your child were having a lesson instead of a date. The host mother may be expecting the piano teacher afterward, or the baby-sitter, or guests, and if you screw up her schedule, your kid will never be invited back."

"Under no circumstances," says another mother, "will I allow my child to have a play date at the home of a child whose mother works unless I've met and gotten to know not just the mother but the housekeeper too. I don't want my child to spend time in the company of some ice-cold nanny or non-communicative *au pair*."

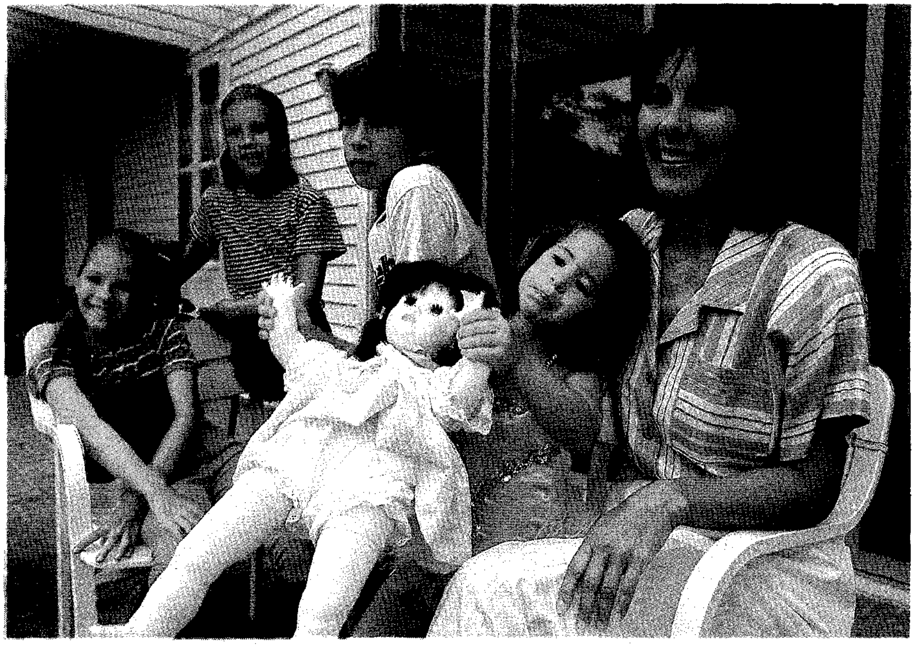
"Play dates," adds a third, "are reciprocal events. So I always set up quite a few at my house early in the season, just the way you try to give parties before Christmas. That way you know that your child will be invited out the rest of the year. The other mothers owe you."

ORGANIZING HER children's cultural and athletic activities is even more time-consuming than arranging the social calendar. New York children are lesson-takers. They study everything after school, from acrobatics to Zen, from ballet to jump rope. And the New York child, a connoisseur of all available classes, has no concern for convenience. "Of all the sports my son could have chosen to pursue," says one East Side mother, "he picks ice hockey. No matter that lessons are over at Skyrink, which is as far west as you can get without going to New Jersey." Zena Gilbert, who has four children, says one of the most burdensome aspects of her routine is being a chauffeur. As in many New York families, all of the Gilbert children attend different schools. Two of them take ballet lessons, which means that on ballet days, their mother must pick up each child at a different Upper East Side location before making the trek downtown to their classes.

But the children aren't the only ones who take lessons. With New York motherhood becoming a technocratic specialty, there is now a surge of instruction in that subject: classes that teach mothers how to exercise their babies, how to do arts and crafts with their toddlers, even how to sing lullabies and recite nursery rhymes. "It's as if no one had any mothering instincts anymore," says Nancy Pike, who recently came across a group of mothers in Central Park who were taking a class in how to roll rubber balls toward their babies. "Or at least, they no longer trust the instincts they have."

Perhaps it's because they have to spend so much time dealing with the unique problems of New York motherhood. Space is one of the big ones. New York children sleep in dining rooms, living rooms, lofts above parents' bedrooms, even walk-in closets. One skeptical grandfather said of such accommodations, "All you need is a Gro-lite."

Choosing private schools is another trauma. "Mothers start warning you while you're still pregnant about enrolling your child in the *right* nursery school, the one that will ensure him a place in the right grammar school," says Cynthia Parker Kaback, mother of a four-year-old and a two-year-old. Roberta Schoenfield, whose children are fourteen, ten, and five, recently received a telephone call from a less experienced mother, a lawyer, looking for advice on the city's private-school situation. "She was so agitated," Schoenfield says, "it was hard to imagine her conducting important legal negotiations. Her two-year-old had been rejected by the 92nd Street Y's toddler program. 'Now she'll never get into their nursery school,' this woman kept wailing. 'She'll never get into Dalton. And she'll never go to Harvard.' "



Gilbert with her four children.

Zena Gilbert's children all go to different schools. Once a week, she picks up two at uptown schools for ballet classes downtown.

Nancy Pike, who has four daughters, three of whom attended P.S. 166, where she was president of the PTA, says, "I suppose it's wishful thinking, but I keep hoping that more of the city's new middle-class mothers will take an interest in the public schools. There's an erroneous idea in this city that only private-school kids go to the good colleges, but many of the children with whom my older kids went to school are now in Williams, Brown, Yale, and Harvard. Besides, having your child in the local public school makes it a whole lot easier to be a New York mother."

Finally, the biggest problem for mothers in the city is fear about the safety of their children. "The streets are full of crazies," says one mother. "One time, I was out wheeling my baby when a woman, who was also wheeling a stroller, peered into mine, smiled, and made some admiring clucks. Being a new mother, I beamed proudly. Then it occurred to me I was being awfully impolite, so I looked into her carriage. There was this little brown dog, with its paws neatly folded on top of an embroidered blanket." But bizarre occurrences like this one aren't really threatening. By the time they are teenagers, New York children are frighteningly familiar with flashers, muggers, and drug pushers. The New York mother must protect her children, at the same time permitting them to develop competence and independence—a difficult combination. She must determine when they are old enough to walk in their neighborhoods alone or use public transportation. And then she must grit her teeth when they do, as she reads the ever-present newspaper stories of abducted children.

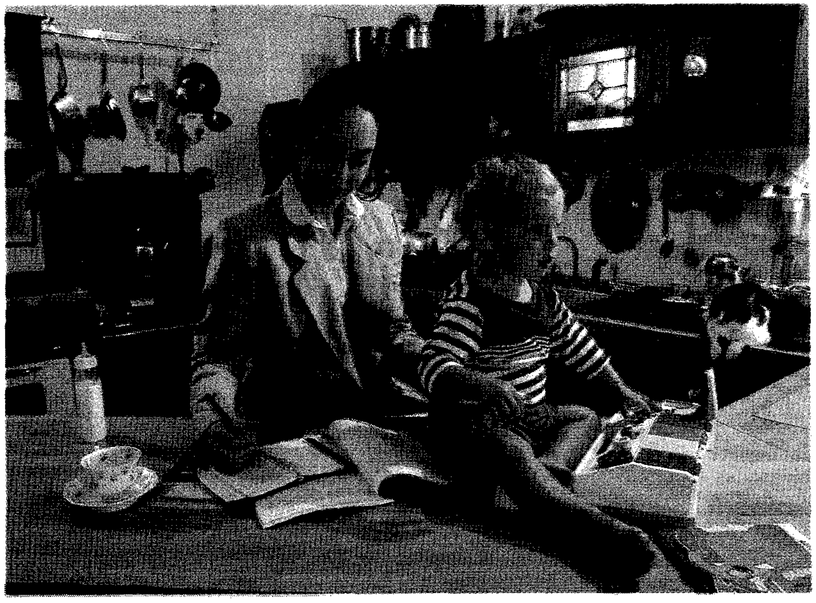
"You have to know your child thoroughly," says Karin Feldhamer, mother of four sons. "When my ten-year-old was seven, I allowed him to go out on the streets alone. But I won't allow his brother, who is now seven, to do this. The seven-year-old just isn't as wary as his brother was. Every child is different."

NEW YORK'S WORKING MOTHERS MUST COPE with problems that are somewhat more complex than those of the city's stay-at-home mothers. "It's terribly difficult," says Elaine Herman. "A lot of the time, I just have this helpless feeling. I'm downtown in my office, and I have to be there, no matter what, from eight in the morning till six at night. I count on the kids' being responsible, and I—well, I quake."

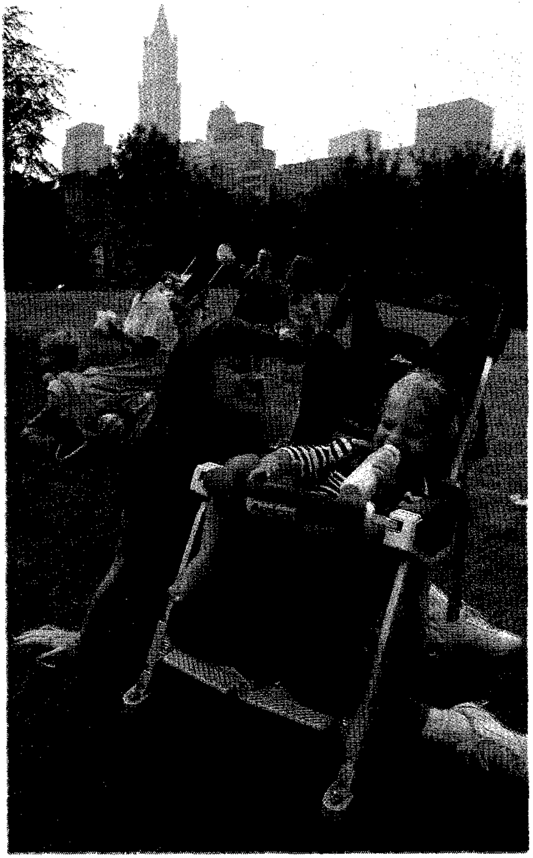
"The secret is good household help," says psychiatrist Shelley Aarons. When her seventeen-month-old son was born, she hired a young woman who took a professional interest in baby care and read Dr. Spock, T. Berry Brazelton, and *Growing Child* newsletter. On her own initiative, the Aarons's housekeeper joined a nearby playgroup, participating with both mothers and other care-givers. But many working mothers report that their housekeepers are reluctant to join such groups, and that consequently their children are being deprived of what has come to be known as "early socialization"—i.e., friends.

Finding a good housekeeper, let alone one who is committed to contemporary child rearing, is no simple matter. Carole Lewis Anderson, a mergers-and-acquisitions specialist at PaineWebber, went through five housekeepers in the first six months of her son's life. "The first one was arrogant," she explains. "She didn't want to do anything but look after the infant. Which was exactly what I wanted to do, since I was on leave at the time. I wanted her to clean and cook and make my time with my baby possible. She considered those things beneath her. I fired her." Next came a housekeeper who liked to cook and clean but rarely talked to the baby. By then, Anderson was back at work. When she came home nights, she noticed that the baby was listless. "The housekeeper wasn't stimulating him at all." She, too, was fired.

Next came a housekeeper who was excellent at caring for both the apartment and the baby. "But after she'd been with us two weeks, she suddenly announced that her son was sick, and she left abruptly." A friend came to the rescue with an *au pair*, who could help out at least temporarily. But the *au pair* spoke little English, and the baby stopped gaining weight. "We couldn't even communicate with her well enough to find out whether she was feeding him properly," says Anderson. After firing the *au pair*, Anderson hired a Haitian woman who could speak English. "She was a terrific housekeeper," says Anderson. "But she didn't like babies, and she turned out to be quite paranoid. She'd lie about things." In a week and a half, she, too, was bounced. Anderson finally found a Honduran woman five months ago who is working



Psychiatrist Aarons and Rosanne with baby Zachary.

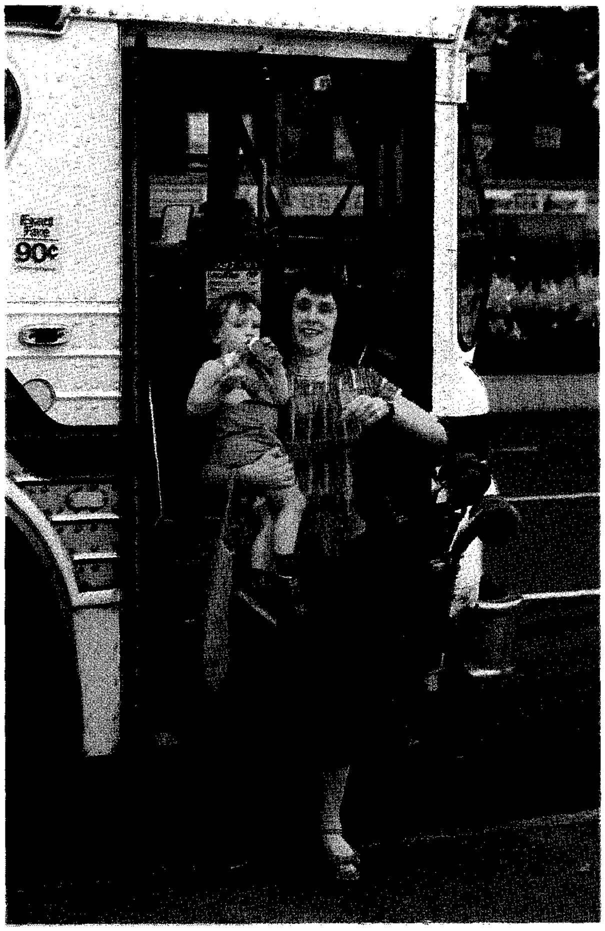


Shelley Aarons hired baby-sitter Rosanne, who regularly reads Dr. Spock and joined a playgroup.

out well, at both housekeeping and child care.

A number of working mothers, even those accustomed to supervising—and hiring and firing—large office staffs, report being unable to train domestic help or to get rid of those who are untrainable. One woman, an advertising executive, had made arrangements, via relatives living abroad, to hire a European housekeeper. The housekeeper arrived, as planned, well in advance of her employer's due date, so that the two had ample opportunity to discuss child rearing. But as soon as the mother returned to work after her two-week leave, she discovered that despite their discussions the housekeeper was feeding the infant on a four-hour schedule. "It's so old-fashioned. So infuriating," says the executive. "But I can't seem to make her do it my way, and I don't want to have a big blowup with her, because suppose she quits? At least I know she loves the baby. Someone else might not."

Knowing their care-givers love their baby is top priority for most of New York's working mothers. Stephanie French, the manager of cultural affairs for Philip Morris, hired a nurse and returned to work seven weeks after the birth of her daughter, Christina, now six months old. French essentially accepts the fact that the nurse looks after the house only as a secondary responsibility. "If it's a nice day outside, she may take the baby to the park all day," says French. "When I get home and find that I'm picking up after the nurse, I sometimes get frustrated. But then I see how happy Christina is, and I always calm down."



College professor Ross with son Zachary.

Says Ellen Ross, "Neither my husband nor I has 51 percent of the job."

But many New York mothers worry that a housekeeper might supplant them in their child's affections. "There are mothers who are so worried about this that they seem to go out of their way to hire people who won't stay very long," says psychiatrist Francine Cournos, head of New York State Psychiatric Institute's Washington Heights Community Service. Her six-and-a-half-year-old child has been in the care of the same woman since birth. "No one really knows whether it's bad for a child to have changing caretakers," says psychiatrist Aarons. "There are not enough data to say what the effect would be." But she recommends that whoever does care for a working mother's child be someone the baby can love as much as he or she loves the mother.

The situation can be hard on housekeepers as well as mothers. Pamela Neil, a housekeeper from Jamaica who is currently looking after a three-year-old girl, used to care for a four-year-old boy. "I raised him from the time he was an infant," she says. "But his mother kept getting more and more jealous. Since she was hardly ever there, he grew very attached to me, and sometimes when she'd come home from work, he wouldn't want to stop playing with me to run over to her. She couldn't stand it, even though she knew it meant the child was happy in her absence. Anyway, although it was very painful for me, since I was as attached to the boy as he was to me, I finally realized that it would be best all around if I quit. It was the only solution."

NATURALLY, not all New York mothers can afford in-house child care. And some who can do not even want it. Day-care centers, once populated entirely by the children of the poor, have become popular among New York's middle class. Such centers can cost as much as $165 a week, which is pretty close to the $175 a week that some housekeepers charge. Parents are beginning to feel that day-care centers may even be good for their children. "A great deal of psychological research has indicated that children raised in group care are as intellectually acute and emotionally balanced as other children, and that in addition they are more independent and sociable," says Maria Gravel, director of Seton Day Care, a center sponsored by the New York Foundling Hospital. And Susan Weissman, director of the Park Center for Pre-Schoolers, says, "We've gotten our children into Trinity, Horace Mann, Ethical Culture, all the top schools."

Nevertheless, some mothers who believe in the benefits of group care sometimes have doubts. One mother whose four-year-old son has been in full-time day care since he was four months old says, "He is absolutely fine. Being with other children has made him enormously social. But one day last winter, there was a snowstorm, and I kept him home. It was the first day he'd been at home in about a year. The next morning, when it was time to go to the center, he began to cry and cry. I suddenly realized that in a way this child has been going to work every day since he was four months old. Worse, I've had a series of job changes and haven't been in any one company long enough to have accrued vacation time. So the poor child has never even had a vacation."

This is an extreme example, and most parents with children in day care are very satisfied. Still, a solution that could help ease some anxieties that working mothers have about leaving their young children in surrogate care would be on-site day-care centers. But while this idea has taken root in other parts of the country, it is not catching on in New York. According to Tony Ward, executive director of Child Care, Inc., a nonprofit resource-and-referral agency, few major employers in the city have established day-care centers on or near the premises. One, which just opened, is for employees of St. Luke's–Roosevelt Hospital; another is for U.N. staff; a third, sponsored by the ILGWU for its members, is located in Chinatown.

Other major New York employers have been reluctant to set up such centers. “There are just too many problems with transportation and space,” says Ward. But in the last year or two, some New York corporations have at least begun to recognize that the many working mothers they employ need some assistance if they are to go on working. Consequently, they have begun to subscribe to some support services for working mothers. International Paper, Time Inc., Morgan Guaranty, Shearson/American Express, and several other large companies pay Child Care, Inc., for example, to acquaint their employees with how to choose a good day-care center or hire a good housekeeper. The corporations are charged a yearly fee of approximately $2 per employee, in exchange for which employees receive packets of printed information as well as the right to make unlimited telephone calls to Child Care, Inc., for counseling.

Some large organizations, among them Citibank and the Port Authority, have begun subscribing to a series of seminars on balancing work and family life organized by Bank Street educator Susan Ginsberg. The seminars—which cost the companies $400—offer employees the opportunity to air their concerns and get professional guidance. If a woman's two-year-old has begun screaming each time she leaves for work, for example, Ginsberg may help her by explaining that it is not unusual for two-year-olds to feel separation anxiety. Or if a mother finds she's always late for work because her children won't get dressed, she might be advised not to get into a power struggle with them, but rather to engage the children in solving the problem. How? “By giving them their own timers, or alarm clocks.”

There are other kinds of help around as well. Catalyst, a national organization that works to resolve career and family issues in the workplace, has recently come out with a major study of parental-leave policies, and the findings may stimulate unenlightened corporations to offer more-generous leaves. “Many New York mothers prefer in-home care,” says Catalyst psychologist Phyllis Silverman. “But the people available for the work need instruction in both skills and child development. We have to teach people child care as an occupation, and elevate the status of the profession.”

“TIME” IS A WORD THAT THE NEW YORK WORKING mother uses constantly. “There's never enough of it,” says lawyer Gail Koff, founding partner of the legal clinic of Jacoby & Meyers and the mother of a two-year-old son and a four-month-old daughter. Ronay Menschel, board member of the MTA and mother of an eight-year-old, a six-year-old, and a 21-month-old, says that the first word in her baby's vocabulary was “ticktock,” which she used to denote both clock and time. Says Menschel, “I guess it's because those are the things we're always talking about in our house.”

Working mothers speak, in particular, about certain *kinds* of time. Quality time. Transition time. Personal time. And lack of time. Most troubling and guilt-provoking to them is the lack of time to play with their children. “I'm not sure I believe in quality time,” says one working mother. “If there is such a thing, it's time that is spent so delightfully that both mother and child feel exquisitely happy. But how can you ever manage time like that when you leave the house at eight, while the baby is spooning cereal down the front of your suit and your three-year-old is clinging to your knees begging you not to go, and you get home at seven when the two of them are so cranky, and you're so tired and hungry, that it's all you can do to sing them a few lullabies and whisk them into bed.”

Some New York mothers say they never play games with their children. “I'll read to them, or watch television with them, but I'm much too worn out at the end of the day for active or imaginative play,” says a bank executive. Some working mothers say they've never met their children's best friends. “During the week, the housekeeper handles the play dates,” says an architect, “and on weekends, we go to the country, so although I know all about Meredith and Tiffany and Sharon, I've never laid eyes on them.” Some working mothers say their quality time with their children is in fact time spent together simply accomplishing everyday tasks. “For quality time,” says caterer Sheila Lukins, co-owner of the Silver Palate and the mother of two girls, “my daughters and I take showers together.”

Still, despite their denials, New York's working mothers do, of course, play with their children. They play with them in ways that resemble the traditional style of fathers. Says psychiatrist Daniel Stern, chief of Payne Whitney's Laboratory of Developmental Processes, who has been studying the interactions between parents and babies, “When a parent comes home, whether it's a mother or a father, that parent tends to have dramatic interactions with a baby. At-home parents play with babies in a modulated way. The one who comes home plays in ways that have peaks and valleys of excitation for the infant. They throw their kids up in the air more. Bounce them more.”

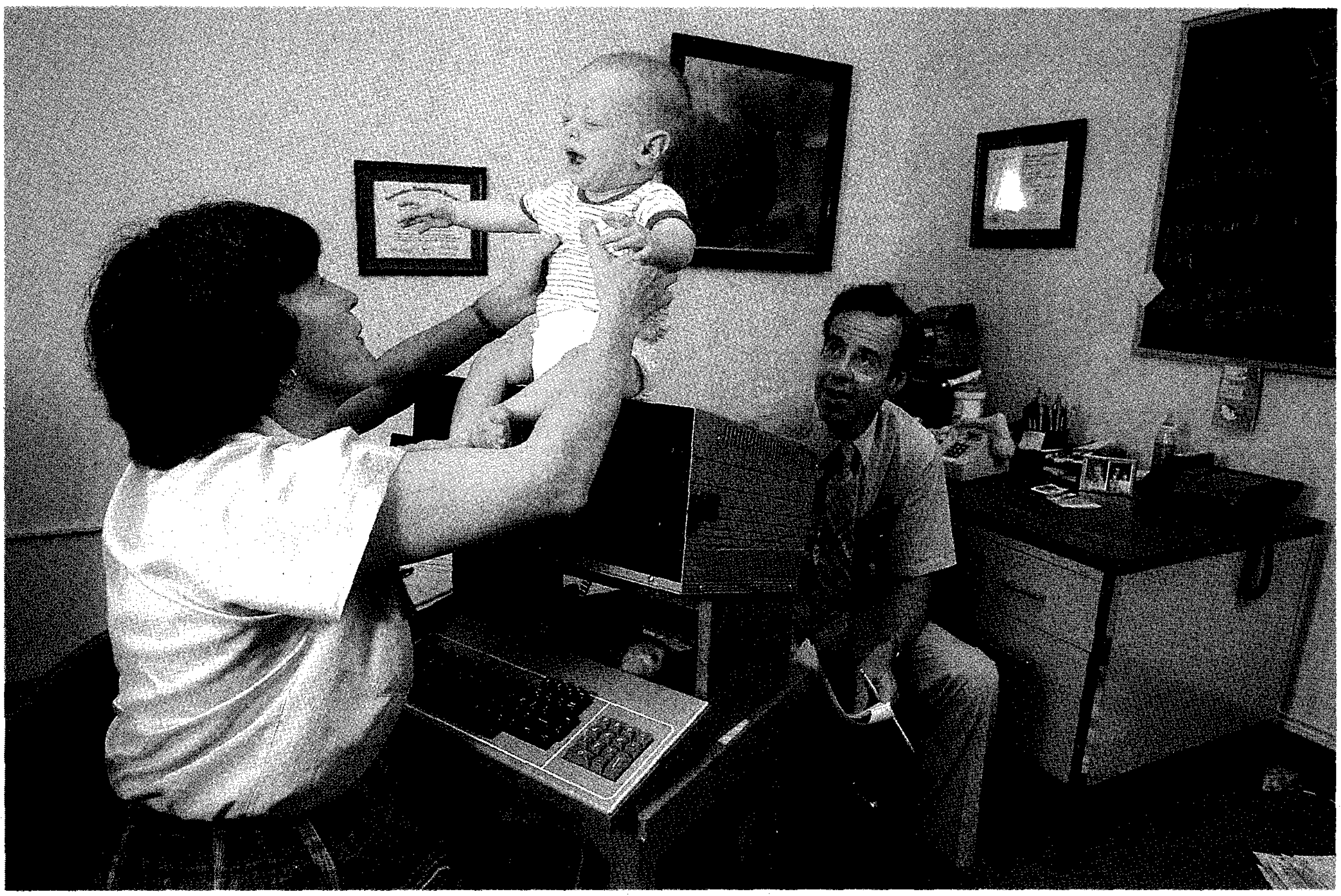
Transition time, the period that exists between the time a mother leaves her office and the time she arrives home, is another problem for working mothers. Ellen Galinsky, a Bank Street educator, reports, “Many women complain that they don't get a chance to decompress. It's hard to switch gears from being in an adult-centered environment to a child-centered one.” Galinsky feels one solution may be for mothers to take a little bit of extra time, if possible, on their way home from work, in order to get into a child-centered mode.

Personal time is something that is virtually nonexistent for New York's working mothers. Even the best-organized women bemoan its loss. “I've had to give up friends—and that hurts,” says Carole Anderson. “I've had to give up exercise,” says an editor. “I never get to buy new clothes,” says a computer programmer. Many working mothers are bitter about not having personal time but feel too guilty about being absent from their children to demand it. Working fathers are quite different in this regard. According to Galinsky, recent studies have shown that in families where both parents work men take a few hours of personal time every week, while women reduce their hours of sleep and eliminate free-time activities.

But if fathers are more able to get time away for themselves, they are also spending more time than ever in child rearing. All over the city, there are fathers doing baby-care jobs that their fathers never dreamed of. Richard Bodnar, a professor of psychology at Queens College, takes his seventeen-month-old son to work with him two days a week, while his wife, Carol Greenman, a graduate student in clinical psychology, takes the child the other days. Most New York mothers report that they still have the organizational responsibility. “My husband is very involved with the children,” says Sheila Lukins. “But I'm the one who makes the lists every morning.” Still, there are parents who divide child-care responsibilities exactly in half. Dr. Richard Glendon, a family-practice physician, and his wife, Ellen Ross, a teacher of history and women's studies at a New Jersey college, have a 22-month-old son, Zachary, and say, “Neither of us has 51 percent of the job.”

“Being a father today is altogether different from what it used to be,” says psychiatrist Robert Spitzer, who also shares some responsibilities for his seven-month-old son, Noah, with his wife, social worker Janet Williams. Spitzer has two children in their twenties from a previous marriage. “With the first set of children, I thought I was a good father,” says Spitzer. “But I don't think I ever even changed a diaper.”

Spitzer and Williams work together at the New York State



Psychiatrist Spitzer with wife, social worker Janet Williams, and son Noah.

"Being a father has changed," says Robert Spitzer, who shares an office with his wife and child. He also has two grown ones.

Psychiatric Institute, where each is involved in research into psychiatric diagnoses. They bring Noah to work with them several days a week, dividing child care in the office just as they do at home.

FOR ALL ITS ADVANTAGES, THE NEW FATHERhood has its downside for women, who have begun noticing that fathers seem to have more license to express themselves about parenthood. Commenting on Bob Greene's best-selling book, *Good Morning, Merry Sunshine,* a diary of a father's passionate involvement with his baby, a woman writer says, "If I wrote a book about the joys my baby brings me, do you honestly think any publisher would take it?"

At one of the Bank Street work-and-family-life seminars, a mother reported that recently during the night her toddler had fallen and needed to be taken to a hospital. As soon as they returned home, she had to hand him over to the babysitter and go to work. "I felt like a monster," the mother said. The other women in the room nodded. The anguish was familiar, and the rest knew that had they been in the same situation, they, too, would have gone to work.

A little later, a father told a story. His child had awakened feeling sick a few days before. Both the father and the child's mother are employed, and both had particularly busy days scheduled. The mother didn't feel free to cancel her appointments. The father decided he would. "I just called my office and said, 'I'm staying home. My kid is sick.' " Says Galinsky, "I get the feeling that in New York today the father who decides to stay home to look after a sick child feels he's being heroic; the mother who does so fears she'll be viewed by her employer as a liability."

But this, too, may be changing soon, for there is one last alteration occurring here. Motherhood has become respectable again. One New York mother says, "My daughter was the single most important, most wonderful thing in my life, but for years I was ashamed to mention anything about her to friends because enjoying motherhood was the deepest, darkest secret of the seventies." Says Amy Plumer White, who has a twelve-year-old daughter and has recently given birth to a new baby, "Being a mother today is utterly different from what it was a dozen years ago. When I had my first child, I felt that somehow motherhood was beneath me. Now I'm reveling in every aspect of it. What's happened is that back then the whole thrust of women's liberation was to say that being a woman was cruddy. But today, there's a kind of revisionist feminism abroad in the city, and it says that being a woman is wonderful, and one of the best things about womanhood is that you can be a mother."

Certainly, despite all the complexities of motherhood in the city, a growing number of New York women in their thirties are undertaking the experience. And once they do, whether they stay at home or go back to work, they immerse themselves in the challenges, talking about them ceaselessly and solving their problems with intelligence and courage. ▬

THE NEW
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ARTHUR IMPERATORE HAS BIG PLANS.

BY JONATHAN Z. LARSEN

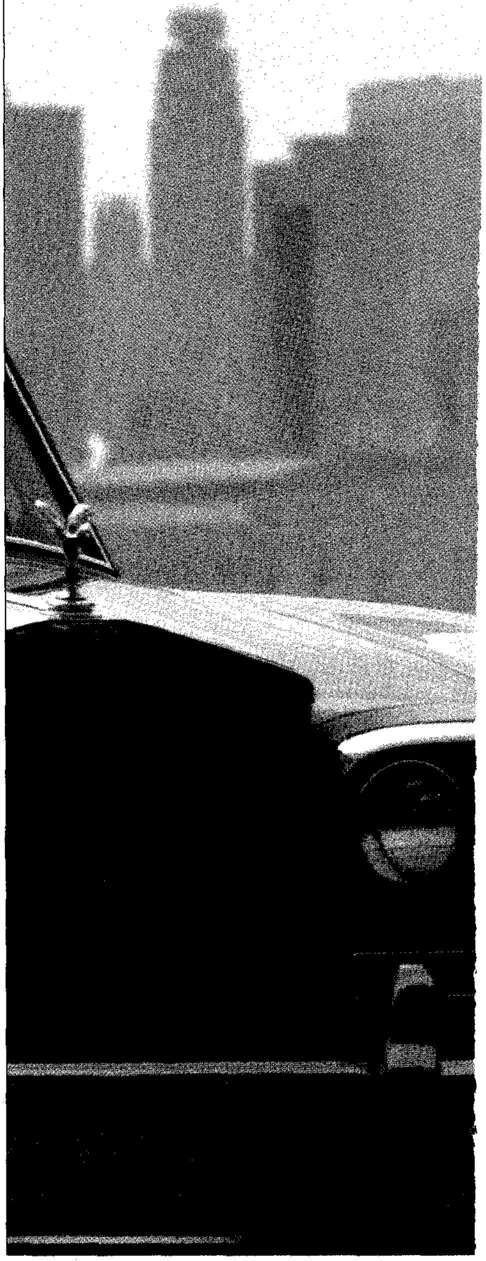
As the head of a big, family-held corporation, Arthur E. Imperatore has more than enough money to surround himself with beautiful things. He is also something of a street philosopher who believes that people are constantly "reading" the subliminal language of their environments. And Imperatore reads only the best. He drives, or rather his chauffeur drives, a Rolls. The 60-odd manicured acres around the North Bergen headquarters of APA, his trucking firm, are a showplace. A match or a coffee cup tossed onto the terminal's tarmac can set off a major investigation. A company, says Imperatore, "should be a kind of monument with beauty and elegance and dignity." The hundreds of businessmen who come every year to study APA's phenomenal profit margins often end up instead ogling Imperatore's office, a $200,000 replica of a seventeenth-century Italian entrance hall, complete with gold leaf, murals, and an atrium with a statue of Venus and gurgling cherubs.

"Mister Arthur": *A trucking fortune.*

Imperatore's home in Fort Lee is no less grand, a three-story brick country house with a large swimming pool, tennis court, and greensward sloping down to the Hudson. Finally, there is his yacht, the *Imperator,* one of the largest in the country and something of a floating museum, with artwork by Monet, Boudin, Renoir, Pissarro, Toulouse-Lautrec, Bonnard, and Matisse.

Nowadays, however, Arthur Imperatore is usually not found in any of these carefully controlled environments. Instead, he is more likely to direct his guests to a strip of land that he owns on the Hudson River, a strip that runs for two miles across from midtown Manhattan, between 35th Street and 74th Street. Imperatore calls his 366-acre property "the tail of New Jersey." And it is a tail with which he hopes one day to wag the dog that is the Hudson County waterfront. It is Imperatore's intention to build on this site nothing less than a Venice on the Hudson, a "state-of-the-art" city for 30,000 that will forever change the image of the county if not of the state.

Visitors first seeing the property can be forgiven for having doubts. The road that runs down the Palisades escarpment onto the property is bumpy and dusty, and winds among the skeletal structures of dozens of warehouses and terminals. Bounded by weeded-over parking lots and rusted railroad tracks, the area is sort of a potter's field for the industries that once dominated this stretch



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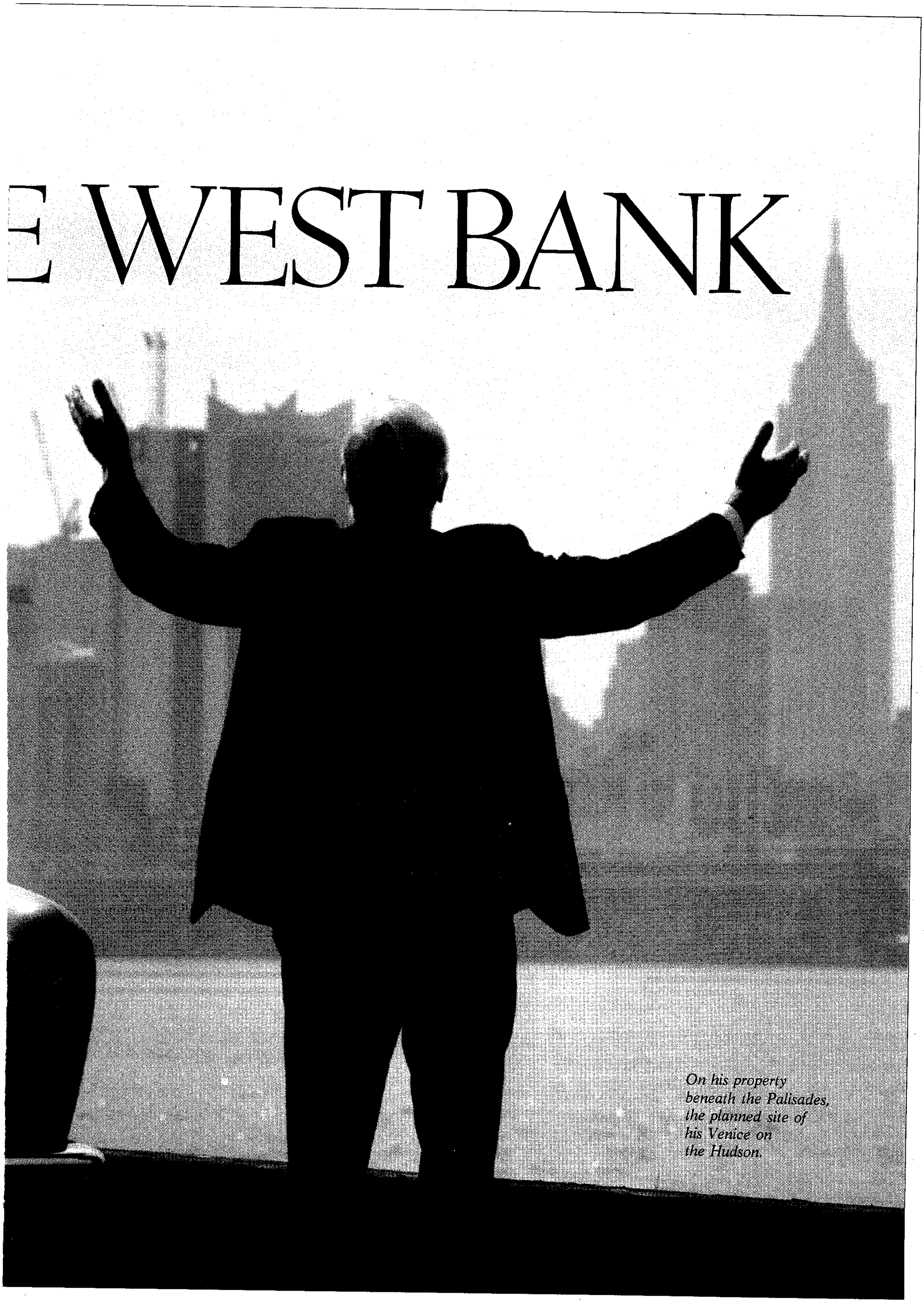

On his property beneath the Palisades, the planned site of his Venice on the Hudson.

Photographed by Harry Benson

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HOT SPOT: *Since World War II, the Hudson County waterfront has been an embarrassment to New Jersey and a visual blight for midtown Manhattan. Suddenly, developers are eager for space there.*

of the Hudson Valley. Toward the southern end of this wasteland, just north of a tank farm and the Lincoln Tunnel helix, sits a giant warehouse that looks abandoned. Inside an adjoining brick building, a heavy fire door on the second floor finally opens onto civilization as we know it: an electric shoe-shining machine, a water dispenser, and a freshly painted hall leading to offices, conference rooms, and storage spaces.

Imperatore himself materializes and pauses before a photograph of the Hudson. In the background is the majesty of the Manhattan skyline; in the foreground is the misery of the Jersey shore—hundreds of rotting piers poking through the river like a bed of nails. Imperatore, 59, a large man with heavy Roman features, points at the photo and says, "That is most symbolic of our challenge: trying to inch forward to some potential of equality, or at least fulfillment of the potential that cries out for exploitation—that's probably not the best word—that cries out for *fruition!*"

DID THE MAN SAY "EQUALITY"? It is a notion to make most New Yorkers guffaw. Since World War II, the Hudson County waterfront has been an embarrassment to New Jersey and a visual blight for midtown Manhattan. The view west from the Empire State Building has been like the prospect from Mount Scopus in Jerusalem to the West Bank of the Jordan River before the Six-Day War—a panorama of desolation. The commerce that once filled the wharves and warehouses has long since moved down to the port of Elizabeth, now the largest containerized shipping center in the world. The rail yards have died with the railroads themselves. The ferry service finally ended in 1967. And the empty Alcoa and Ford Motor Assembly plants in Edgewater have become mausoleums, national historic landmarks just decades after they were built.

To what extent the corruption of the local labor and political leaders contributed to the area's demise is anybody's guess, but it has certainly been a factor. And it is hard to argue that things have improved all that much. In the last three years, four Hudson County mayors have been convicted of assorted unsavory acts. "As a matter of fact," says Gerald McCann, who was elected mayor of Jersey City in 1981, "since I have been in office I've arrested over 40 city employees for various crimes, including extortion, embezzlement, and so forth. I wasn't even in office two weeks when I sent internal auditors into the redevelopment agency. In a matter of a day, we arrested the treasurer. Two days later, he killed himself."

Still, the climate *has* changed, and now developers, tenants, and businessmen are all walking right over the dead bodies and the sheaves of indictments to find their place on the West Bank. The emergence of New York City as the financial capital of the world has created such a demand for commercial and residential space that builders have not been able to keep up with it. As a result, New York City and New Jersey have entered what promises to be a protracted War of the Tenants, with New Jersey trying to entice businesses across the river with lower rents, taxes, and utility rates, and New York City trying to hang on to the businesses it has with all manner of special breaks and easements.

In this expansionary climate, developers are beginning to look across the river at Hudson County at the very same time that many tracts along the waterfront are coming onto the market, finally freed up by those liquidating the holdings of the bankrupt railroads. "It really is an idea whose time has come," says Imperatore. "It is a coincidence of many events, many factors."

The plans for the waterfront are staggering. Should they all go forward—admittedly an unlikely event—they would represent an investment of $10-billion over the next two decades, resulting in over 20 million square feet of

ON THE WATERFRONT

1 **Port Liberte**—*A 1,600-unit residential community of two-story townhouses to be built around 45 acres of curvilinear canals.*

2 **Liberty Harbor North**—*A 63-acre development of 2,500 residential units, some commercial and retail space, and a marina.*

3 **The Harborside Financial Center**—*A 2.3-million-square-foot warehouse being redesigned for white-collar commercial tenants, some of whom have already moved in.*

4 **South Harsimus Cove**—*D. K. Ludwig's 90-acre development, featuring plans for residential towers.*

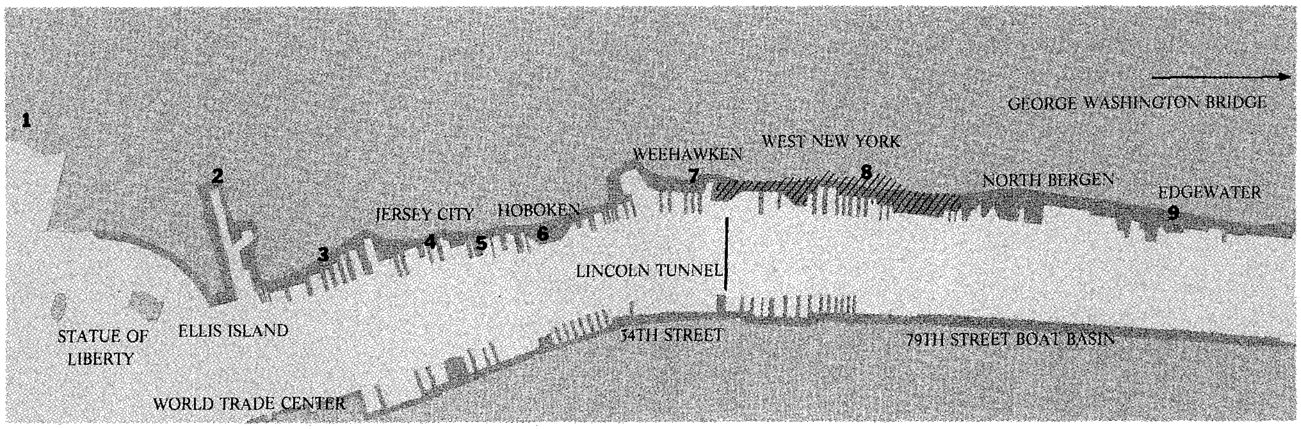
5 **Newport City**—*A 300-acre mixed-use community planned to include commercial space, residential units, a shopping mall, two hotels, and a South Street Seaport-type retailing development.*

6 **The Port Authority project**—*A 60-acre development anchored by a retail market to be built in the Erie Lackawanna Terminal.*

7 **Hartz Mountain**—*A Sausalito-type development with housing, a restaurant, and office space.*

8 **ARCORP Properties**—*Arthur Imperatore's planned city, with housing, office space, and ferry service.*

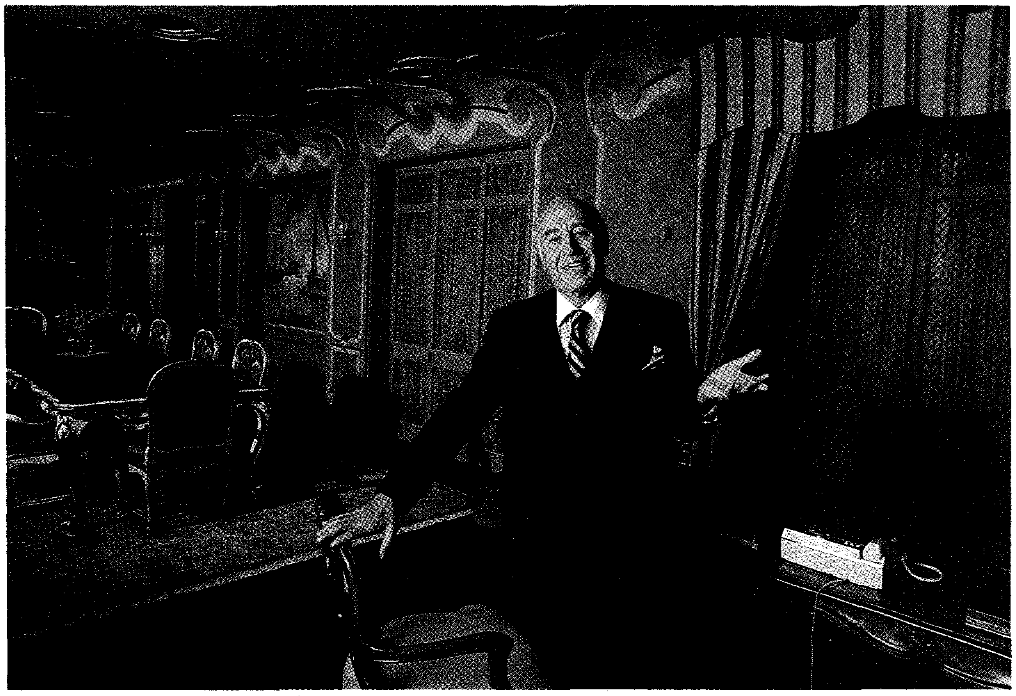
9 **The Ford and Alcoa plants**—*Empty factories scheduled to be rehabilitated for rental housing.*



Map by Bob Conrad.

MASTER BUILDER: *None of the ambitious projects compares with what Imperatore has in mind for his 366-acre site—a European-style city for 30,000 with its own ferryboat service to Manhattan.*

office space, 25,000 residential units, five hotels, and over a thousand marina slips. Of course, there have been plans before. “We've been living with the development of this area for over fourteen years,” says Anthony DeFino, the mayor of West New York. “It started out as the last frontier, and it still is the last frontier.” Up to now, however, most of the developments have been get-rich-quick schemes, a few floated on graft and financial mirrors. (The latest, the so-called chicken deal, was a plan to process chickens according to Muslim dietary rules and ship them to Egypt and Kuwait. The deal turned out to be a turkey, and the former mayor of Weehawken, who was involved, faces three and a half years in prison.) The current plans come from large investors, with good reputations and deep pockets: Melvin Simon & Associates of Indiana, the second-largest developer of shopping malls in the country; Sam LeFrak of New York City; Daniel K. Ludwig, lately of Brazil; Hartz Mountain, a very successful New Jersey developer; and the Port Authority of New York and New Jersey.



Work space: *In his APA office, a $200,000 replica of a seventeenth-century Italian hall.*

From Jersey City up to the George Washington Bridge, some of the more spectacular plans include:

☐ Port Liberte, a 1,600-unit residential community to be built on 158 acres of Jersey City property at Caven Point, and, if negotiations are successful, on 40 more acres of army land. Two-story townhouses will be built around 45 acres of curvilinear canals. Toward the center of the property will be four- and eight-story condominium buildings, a hotel, and a commercial town center. The developers include French planner François Spoerry, Swiss developer Pierre Barrier, and Vietnam Medal of Honor recipient Paul Bucha.

☐ Liberty Harbor North, 2,500 residential units on 63 acres facing a tidal basin called the Morris Canal. The development will contain some commercial and retail space and a marina. The main boulevard will line up to give a view of the Statue of Liberty.

☐ The Harborside Financial Center, one of the largest commercial rehabilitation projects in the world. This is not just a plan—it is already happening. Two partners, Michael Sonnenfeldt, 28, and David Fromer, 60, are accepting white-collar commercial tenants in retrofitted space in a blue-collar colossus: the eleven-story, 2.3-million-square-foot warehouse that served as the northeast distribution center for the Pennsylvania Railroad. The building, which juts into the water, adjoins the PATH station and enjoys breathtaking views of the World Trade Center. Already, such well-known Manhattan firms as Bankers Trust, Merrill Lynch, and National Quotation have taken space. Bankers Trust alone is spending almost $60 million to rehabilitate its wing of the building for 1,400 back-office employees.

☐ South Harsimus Cove, a 90-acre development backed by D. K. Ludwig through the A-S-H Management Corporation. The property, which is now a maze of Conrail tracks and warehouses, is being assembled from Jersey City land and private parcels. A-S-H plans for residential towers as high as 45 stories.

☐ Newport City, a 300-acre, mixed-use community that has been kicked off by a $40-million federal Urban Development Action Grant, the largest ever. The developers, LeFrak, Melvin Simon & Associates, and the Glimcher Company of Columbus, Ohio, plan for up to 6 million square feet of commercial space, 9,000 residential units, a 1-million-square-foot regional shopping mall, two hotels with 1,200 rooms between them, and waterfront retailing similar to that at South Street Seaport. Demolition and site work are under way, and construction will begin toward the end of the year. Estimated total bill: $2 billion.

☐ A 60-acre Port Authority development at the southern end of Hoboken, the centerpiece of which will be a retail market within a cavernous commercial rehabilitation similar to Faneuil Hall in Boston. The building to be renovated is a national historic landmark called the Erie Lackawanna Terminal, built in 1907. The development of office and residential space, a marina, a town square, and a riverfront esplanade is expected to run the total cost to $600 million, $125-million from the Port Authority and the rest from the private sector.

☐ Hartz Mountain has already broken ground on its 62-acre site (40 above water) in Weehawken for a 600-seat seafood restaurant at the end of a pier. That's just a starter. Also planned: 1.5-million square feet of office space, 250 units of housing “on the water, in the water” as in Sausalito, California, a heliport, and a large transportation building, which will in effect be a “mini–Port Authority bus terminal” in the shadows of the Lincoln Tunnel helix.

☐ Farther north, the giant Ford and

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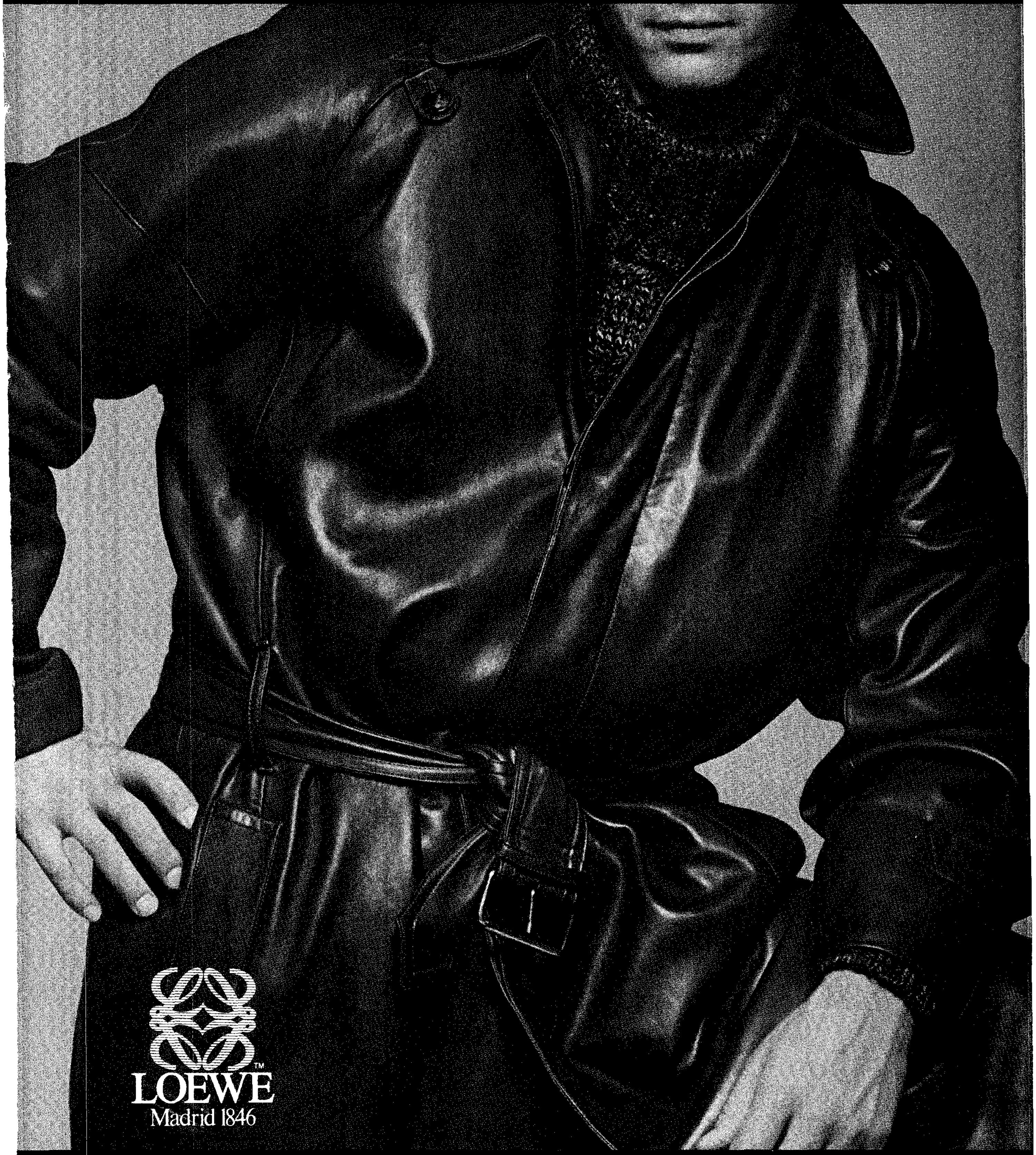

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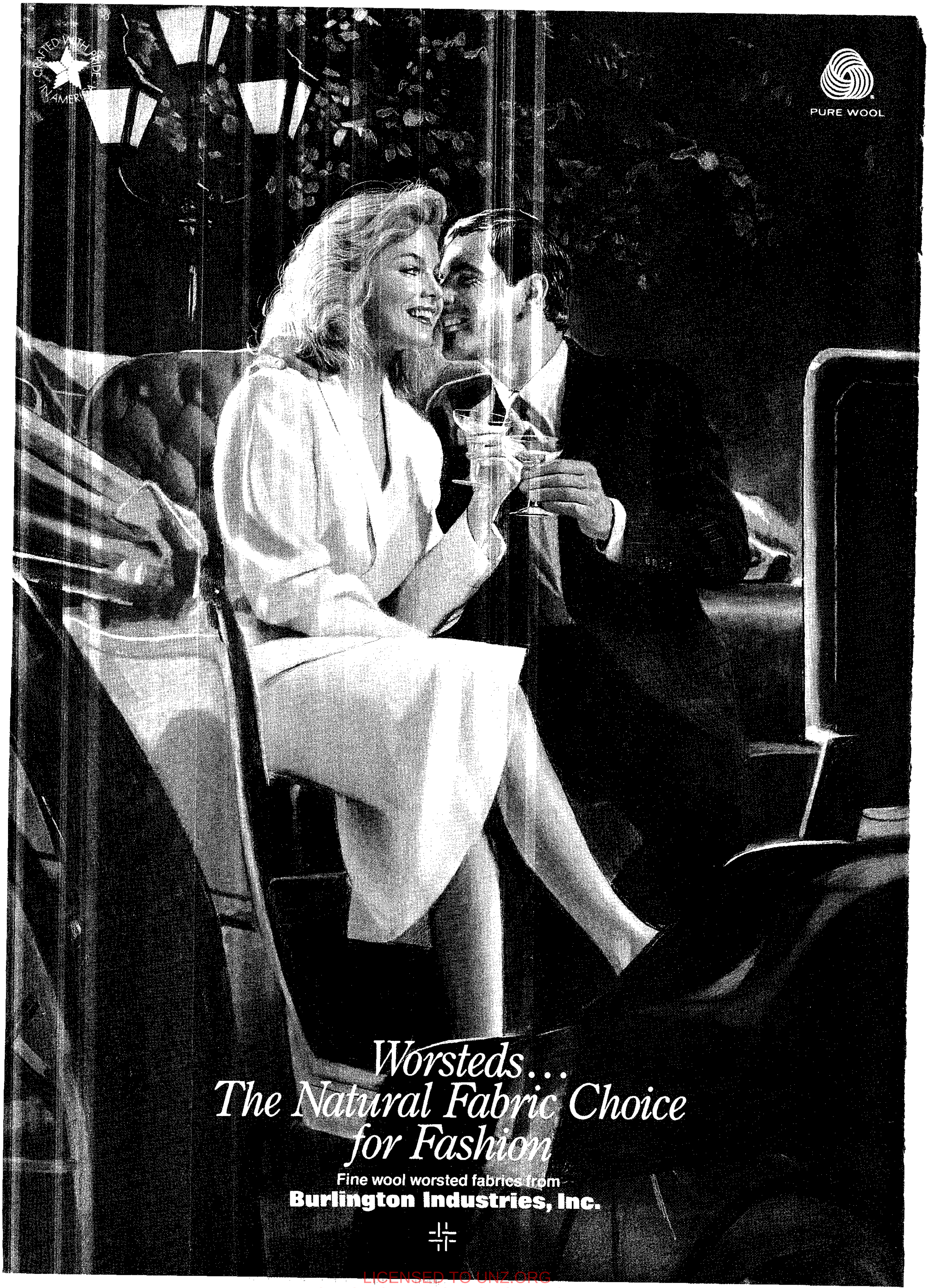
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FAST OUT OF THE BLOCKS: *"When other children played, Arthur worked," recalls Imperatore's sister Anna Kortrey. "He always said he wanted to be a millionaire. He started saying that when he was ten."*

Alcoa plants in Edgewater are both to be rehabilitated into rental housing—1,230 units between them.

But none of these developments compares with the one that Arthur Imperatore has in mind for his 366-acre ARCORP Properties site. Over the next 30 years, he and his family plan to build a European-style city with up to 15,000 residential units, 10 million square feet of office space, and ferryboat service between New Jersey and Manhattan. To create the project, Imperatore has brought in Cesar Pelli, the recently retired dean of Yale's school of architecture; J. Robert Hillier, an architect from Princeton, New Jersey; waterfront designer Rodney Friedman; and urban designer Jonathan Barnett. The cost is expected to reach $5 billion, and the construction period to span two or three generations of Imperatores. "You could talk about a project like this to a conventional real-estate person," says Barnett, "and they would say, 'He's out of his mind.' They wouldn't bother to analyze any further than that." But if you knew something of Imperatore, and what he has accomplished, you might be willing, like Barnett, to suspend disbelief.

High spirits: *A company should be a "monument with beauty and elegance and dignity."*

'THEY KNEW AT TWO THAT I was somebody special," Arthur Imperatore says matter-of-factly. He was the second-youngest child in a family of ten children in West New York. The central drama for his father, an Italian immigrant who ran a produce business, was to keep enough food on the table as each succeeding child crowded in along the ironing board, balanced on two chairs, that served as the family dining-room bench. "I was very much buffeted by my life experiences as a very young child," says Imperatore. "I was driven by the Depression, by the fear of poverty. We literally worried about starvation."

By the age of seven, he was helping with the family truck route; soon he was mopping floors at the corner candy store. "When other children played, Arthur worked," recalls his sister Anna Kortrey. "He always said he wanted to be a millionaire. He started saying that when he was ten."

During high school, he held down a full-time job as a Western Union messenger. When he had a few hours off, he and his friends would climb down the Palisades. "We would go partway down, find a place near a rock, and make a fire," says Imperatore. "We'd bring a potato, or sweet potato—we used to call them roast mickeys—smoke cigarettes, and look at New York. Occasionally, we'd sneak over on the ferry. It used to cost 4 cents."

After the war—Imperatore had been a navigator on B24s and B29s—four of his brothers bought two army-surplus trucks, emblazoned IMPERATORE BROS. on the side panels, and went into business. As legend has it, Arthur came home one day from his rounds as a Fuller Brush salesman, found his brothers loafing around the yard, and stormed, "Get my name off those trucks, or get out there and work!" The 22-year-old Arthur then announced that he was not only joining the trucking firm, he was going to run it. "I always conditioned it that I would earn it," he says now. And Imperatore earned it beyond anyone's imagining. "I remember starting out in the business saying to my wife that I was going to make five fortunes. Well, I didn't make five, I made four. One of my brothers died soon after we started the company."

Within a month, the Imperatore brothers bought out another local trucker, whose firm was called A&P Trucking. The name held until the A&P food chain forced them to add a second *A*. The new letter meant nothing, but company wits soon started joking that APA stood for "Always Please Arthur."

Or rather, "Mister Arthur." As the company took on people outside the family, the four remaining brothers came to be known by their first names, prefixed with the appropriate title of respect. But by the seventies, there were fewer and fewer Imperatores to distinguish between. One brother retired, and another was killed in a freak helicopter accident. The remaining brother, George, eventually sold out his stock but stayed on in the company.

Today, Arthur Imperatore owns over 90 percent of the stock in APA, and his total fortune is said to approach $200-million. Until so many large public corporations started going private, APA ranked as high as 60 on the list of privately held companies in the United States. In the trucking industry, APA ranks only fifty-eighth in terms of revenue, but its profit margin has been first or second for most of the last decade. In 1983, the company made over 17 cents on every dollar, compared with an industry average of 5 cents. This year, Imperatore expects profits of $23 million on revenues of $115 million.

Given the sort of operation Imperatore runs—a short-haul carrier delivering small shipments to a diversity of receivers—and the area in which he runs it, those figures are phenomenal. "They operate in probably the worst environment in the country," says Carl Glines, the executive editor of *Commercial Carrier Journal,* "not only in the sense of actual location, there in northern New

STICKLER: *On the way into his office, Imperatore found a piece of paper and a sliver from a coffee cup. The offending objects were soon dumped on the desk of the man in charge of cleaning up.*

Jersey, but also the area they go into, New York City, and also their labor conditions, which are the worst anywhere."

Imperatore's success in the face of these difficulties has prompted a few people to ask how he does it. Usually the question is posed in awe and frustration. Occasionally it is asked with a raised eyebrow and a notation that APA has had no problems with the teamsters since the 1950s, even though it is operating in Anthony "Tony Pro" Provenzano's local. "I have never been pushed around by corrupt people," says Imperatore. "I am very strong and very smart—I have been told. I grew up in this neighborhood, people know me, they respect me, they know we came from a very tough industry that often carries the stigma of taint and corruption.... I come from that background, and yet I am as clean as a hound's tooth."

Company men: *"Do they remember who I am in this joint?"*

The U.S. Senate apparently agrees. This winter, it honored him with an award for "the stimulation and enhancement" of productivity and industry, the first it had ever given out.

IN RUNNING HIS BUSINESS, IMPERATORE does not just do one or two things differently—he does everything differently. As he himself puts it, "You go see my truck line, you go see other trucking companies. They bear little, if any, resemblance to the way we run our plant."

At the heart of APA's success is an unwritten contract with its 1,300 employees. The contract says, in effect, you work your tail off, and we will take care of you like no company you have ever seen. APA expends tremendous energy and capital to weed out the malingerers and malcontents before they ever step into an APA truck. Beginning in the sixties, the company set up its own "police blotter." Employees in each area in which the company did business clipped every mention of an arrest, indictment, or conviction. There are now over 1 million names on the list (the original clippings are kept on file). If any of these names appears anywhere on a job application, APA will find out why, and often decide that it does not like the company the applicant keeps. APA also administers its own urinalysis, back X-rays, and, where permitted, polygraph tests. Until recently, Arthur Imperatore himself finished off the hiring routine with a grueling one-hour interview. "We just want to know who the hell we are getting involved with here," says Imperatore. "It's a marriage."

Once on the payroll, employees are held to rigorous standards of performance and decorum. "You don't see anybody cowering in fear," says Imperatore, "but they know if anybody screws around—they know it is not taken lightly." It would be very hard to miss the message. The performance of every driver is measured every day by computer. Over twenty different pieces of information are fed in, and the computer compares them against "acceptable performance" figures for the same truck run. The result is a single figure showing the efficiency rate. If the figure is over 100 percent (almost all are), there is no problem. If it is under 100, the computer stars it. Questions are then asked, and, depending upon the answers, supervisors might be sent out to ride with the underachieving driver.

The cargo is treated with equal sophistication. In the early history of the company, Imperatore identified over 200 separate functions necessary to move freight in and out of a terminal. He organized them all into a flowchart that was fifteen feet long. Those functions, too, are now tracked by computer. Computers "sequentially load" each truck, placing cargo for the first stop nearest the doors, and on through the load.

And then, of course, there is the matter of cleanliness. "This morning, on the way into the office, I picked up a piece of paper and a top of a coffee container—just a sliver of it," says Imperatore. "Where do you think I deposited them? Not in the trash heap.... I deposited them on the desk of the man who is responsible for cleaning up the properties."

Walking through APA with Imperatore is like working a political convention with a party boss. He knows everyone by his or her first name, makes jokes, asks about the health of relatives and children. To a man in the maintenance shed: "Forget business, let's talk hockey." To a man in the cafeteria: "Mike, how are you? Listen, I wondered, now that Marty is gone, who is the corporate character?" To a new employee who does not recognize the boss: "How's it going? Are they treating you all right? A bunch of bastards run this company, I hear." To a security guard: "Do they remember who I am in this joint?"

During his frequent outings as a public speaker, Imperatore likes to talk about the Japanese concept of *uchi,* or "community." "Loyalty is a two-way street in Japan," he recently told a group of Italian Americans. "Not only in personal relationships but in business also. The essence of this cultural base is giving—everyone is expected to give."

Imperatore tries to practice what he preaches. He prides himself on dealing justly and generously with his employees. A decade ago, he built a state-of-the-art recreational facility on the grounds of the APA North Bergen plant.

SLOW GOING: *The packs of wild dogs have been driven off and the derelicts have left, but Imperatore's property is still a wasteland. The only visual relief is his yacht, the* Imperator, *floating just offshore.*

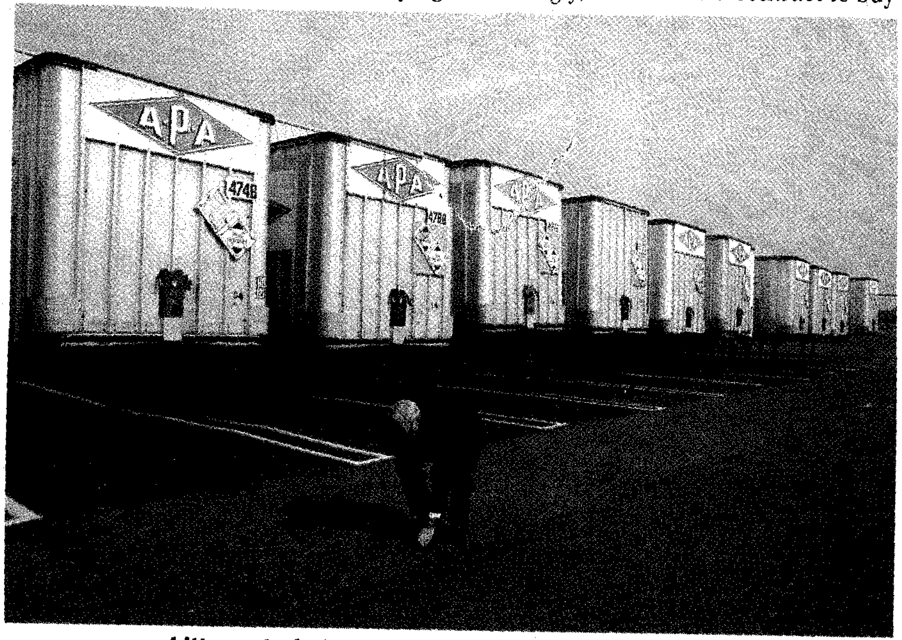
That facility is the rival of many country clubs, with a huge weight room, a swimming pool, a sauna, outdoor tennis courts, a ceramic shop, and a basketball court that he claims has a better floor than Madison Square Garden. The New Jersey Nets like it, too—they practice there often. He has set up weight clinics ("I am a nut on obesity") and Smokenders clinics (he quit twenty years ago), and each week he puts fresh flowers on the desks of all the secretaries. Every five years, he treats the company to a huge blowout. Once he chartered the *QE2* for a three-day cruise to nowhere; on another anniversary, he flew 1,700 employees, spouses, and friends down to Paradise Island for a weekend.

IMPERATORE'S SYSTEMS AND philosophies of labor management were all well in place, and his company successful, when he was personally rocked by a series of events in the mid-seventies. His mother, the true head of the Imperatore family, died; his brother Arnold was killed in the helicopter crash; and Arthur and his wife separated. "I was in a terrible depression," he admits. "I wanted to sell the company."

Instead, he began to groom his stepson, Armand Pohan, a 40-year-old Harvard Law School graduate, to take over. Imperatore had married Armand's mother, a widow, when the boy was six. (The Imperatores later had two children of their own, India, 28, who is studying to be a veterinarian, and Arthur Jr., 21, a senior at Yale.) Imperatore convinced Pohan to help him run the family company, as he himself plunged deeper into outside activities. For a spell, he spent over half his time on charities, among other things, helping to build the new Palisades General Hospital, which lies just north of his waterfront property and bears the Imperatore name on its emergency entrance.

He bought his yacht, he went to Washington as a volunteer in the International Communication Agency (as an ombudsman to "strengthen morale"), and he dabbled more in real estate. "I literally had contracts on my desk to buy Boardwalk and Park Place," says Imperatore. He finally backed off because "it just didn't fit with my life philosophy." Instead, he increased his holdings in New Jersey and began to build condominiums in Fort Lee with partners in the construction business.

It was one of these partners, Frank Raimondo, who took Imperatore to see "the tail of New Jersey," which had been put on the market by the people responsible for liquidating the holdings of the Penn Central. Four days later, Imperatore had the property. He remembers the meeting as lasting 15 minutes; Raimondo remembers 40 minutes, but admits he is allowing for the pleasantries. The price they settled on was $7.75-million. "I sent them a check for half a million dollars," recalls Imperatore. "Interestingly, I never had a contract to buy it. We did it on a handshake." And so, instead of dealing for Park Place and the Boardwalk, the family was now playing, as Imperatore's son Arthur likes to call it, "Monopoly for real."



Litter patrol: *A pace-setting record in a difficult industry.*

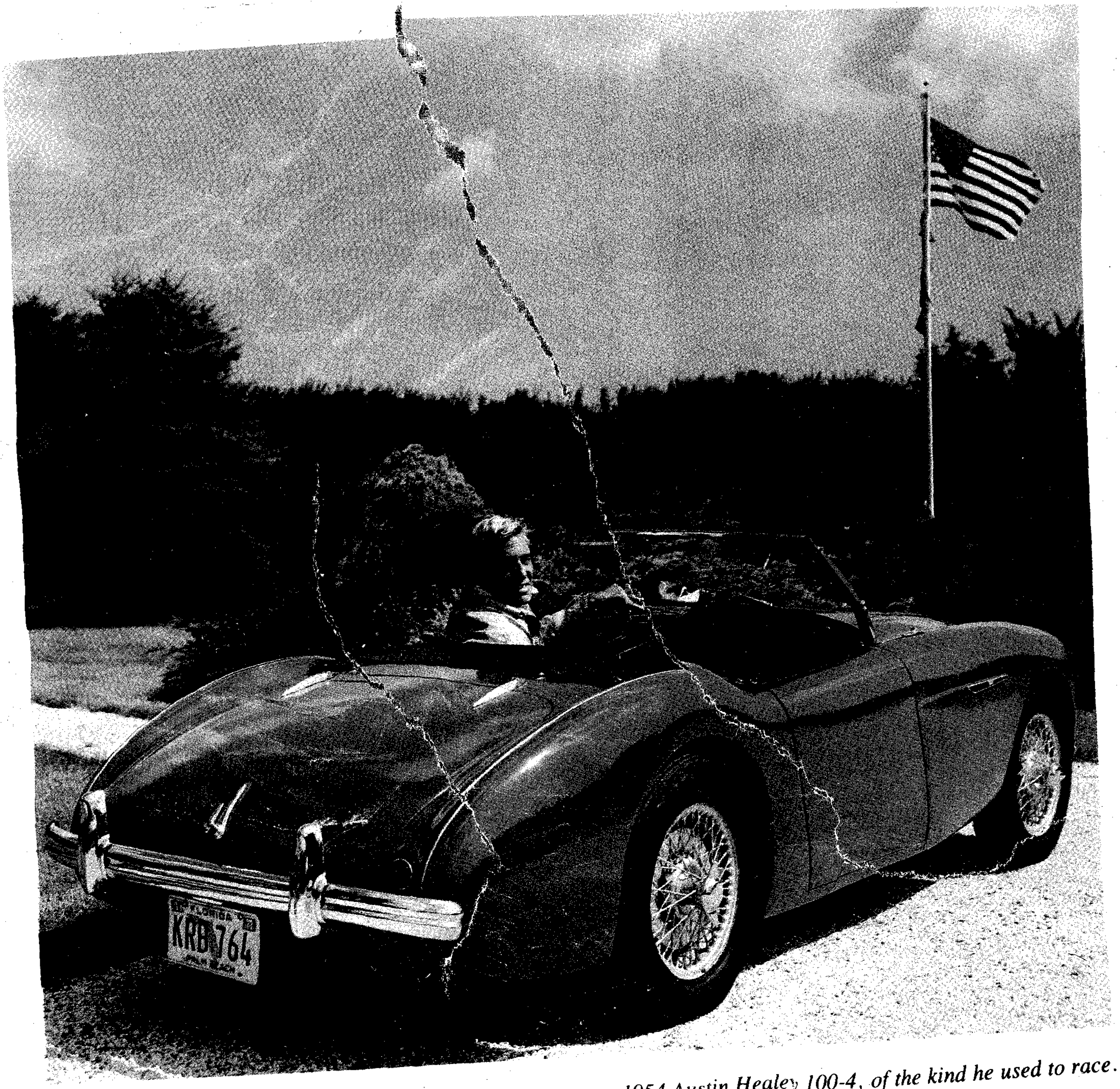
Raimondo, who became project manager while Imperatore continued to build morale in Washington, says that the property was so wild it was dangerous. "There were twenty tenants and twenty squatters, 1,100 junked cars, tons of discarded tires, and packs of wild dogs. The ASPCA came in with dart guns. It was an absolute jungle."

ARTHUR IMPERATORE SITS behind a large desk in his ARCORP headquarters, dressed in a gray suit, a striped shirt, and a tie held firmly in place with a collar pin. His office of freshly painted concrete blocks is a far cry from his $200,000 APA sanctum. A few desultory objects hold down the furniture—a Steuben owl, a Mack Truck bulldog hood ornament, a conductor's lamp, a coffee-table book on Leonardo da Vinci. But here at least, the jungle has been tamed. The desk is clear, the leather chairs perfectly placed, the potted plants well tended.

"It's as if I've spent a whole lifetime, at least a business lifetime, getting ready to do something important," he says. "As if up to now I haven't really been faced with my culminating challenge." That culminating challenge is, of course, the city that now exists only in two fat design books and in architectural renderings tucked away in numerous shallow-drawer filing cabinets. What Imperatore is planning sounds like not just a model city but a state of grace. "I am a man who believes in the human mind, the human faculties, to think and imagine and to envision, and to create solutions that are not ordinary solutions."

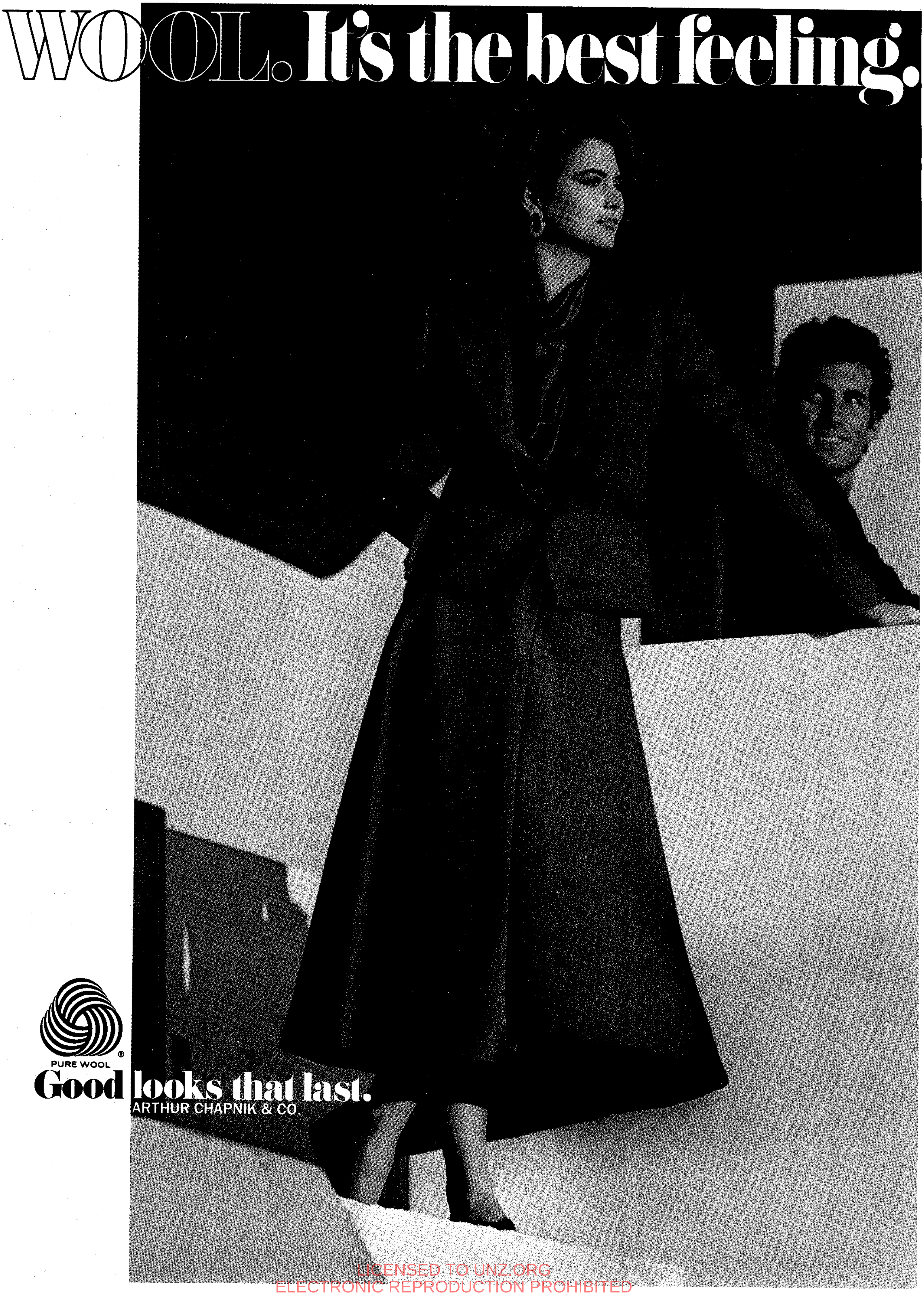
Imperatore will certainly have to create unique solutions, because his property has unique problems. To begin with, it is huge. Architect Robert Hillier still laughs when he remembers his first view. He and Imperatore were in a helicopter, hovering over the Hudson River. "It was neat," recalls Hillier, "because he was trying to show me how big a site it was, and he couldn't spread his arms that wide in the helicopter."

Imperatore was obviously talking about his property's length. For while the land stretches for about 10,000 linear feet along the water, it is only 2,500 feet across at its widest point—and close to



Fashion designer John Weitz, in one of his beloved old cars, a 1954 Austin Healey 100-4, of the kind he used to race.

"Some designers design fashion. Some designers are fashion."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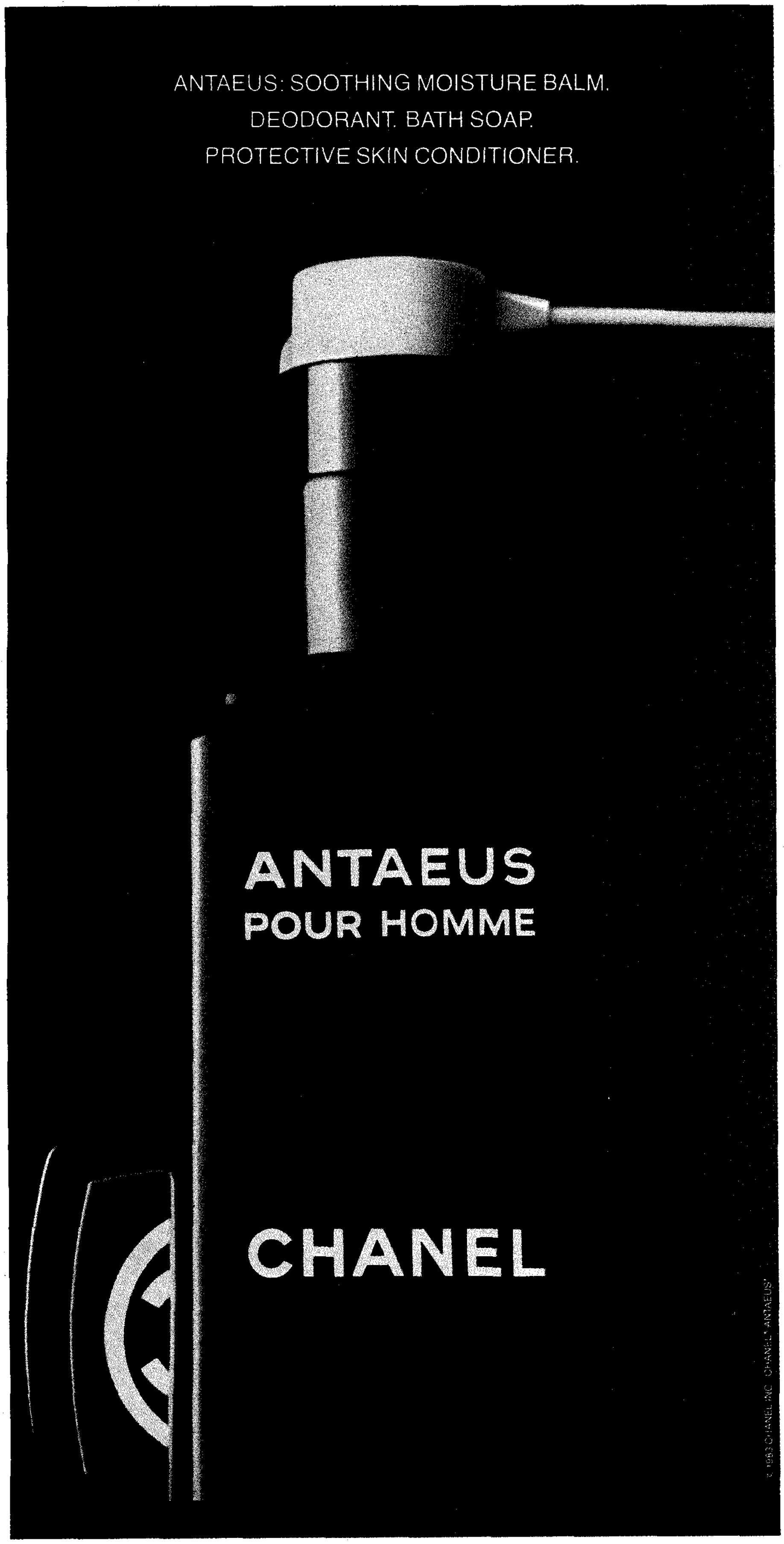
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BLOOMINGDALE'S

a quarter of that is under water. Because of the Palisades escarpment, which runs along its entire length, the ARCORP site is enriched by a backdrop and a pastoral feeling enjoyed by none of the other West Bank properties. But the Palisades present monumental access problems.

The property also straddles two townships, Weehawken and West New York, a fact that compounds the regulatory hurdles faced by all the developers. Worse, neither Weehawken nor West New York seems as enthusiastic about development as, say, Jersey City does.

Weehawken recently knocked back the 40-story office buildings Imperatore said he might have to erect to achieve the proper density and market draw. Declaring that nothing built at the river level should penetrate the plane of the Palisades, the town limited all buildings to fifteen stories. In West New York, Mayor DeFino, who once worked for Imperatore, is worried about many things—roads, water, sewage, fire protection. And he, too, is concerned about tall buildings. "Goddamned high rises! Maybe they are tax shelters," he says. "I don't know. I'm not into it."

IMPERATORE IS ACUTELY AWARE OF the many problems, but believes he and his ad-hoc panel of consultants have devised solutions that will make his city viable and enhance the entire waterfront region. Standing before large aerial photographs taped to the walls of the long hallway outside his office, he maps out his dream. "My plan calls for the reinstitution of ferry service to 38th Street," he says. Tapping the photograph with an extendable pocket pointer, he indicates a small piece of land he has picked up on the Manhattan side, just across the street from the new Convention Center. Next, he would go to South Ferry, then 59th Street, and possibly the 42nd Street pier, now used by the Circle Line.

Long before his city has taken shape, he would have his ferries up and running, with large temporary parking lots on the New Jersey side. "We can park 5,000 cars right here. We can deliver 8,000 to 10,000 people a day with ease, instantly, with two ferries, three boats, and we can deliver that for under $10-million." The cars can get to and from his land by way of two improved roads that already run into the site. At the southern end of his property, he is contemplating a road that would duck under the helix itself, and feed right into the Lincoln Tunnel or onto the interstate. But Imperatore's real dream is a light-rail system, built by the state along easements granted by all the developers. The train would run from north of his property down to the PATH system in Hoboken. "We have been the catalyst to the process," he says, "because we have given the first easement."

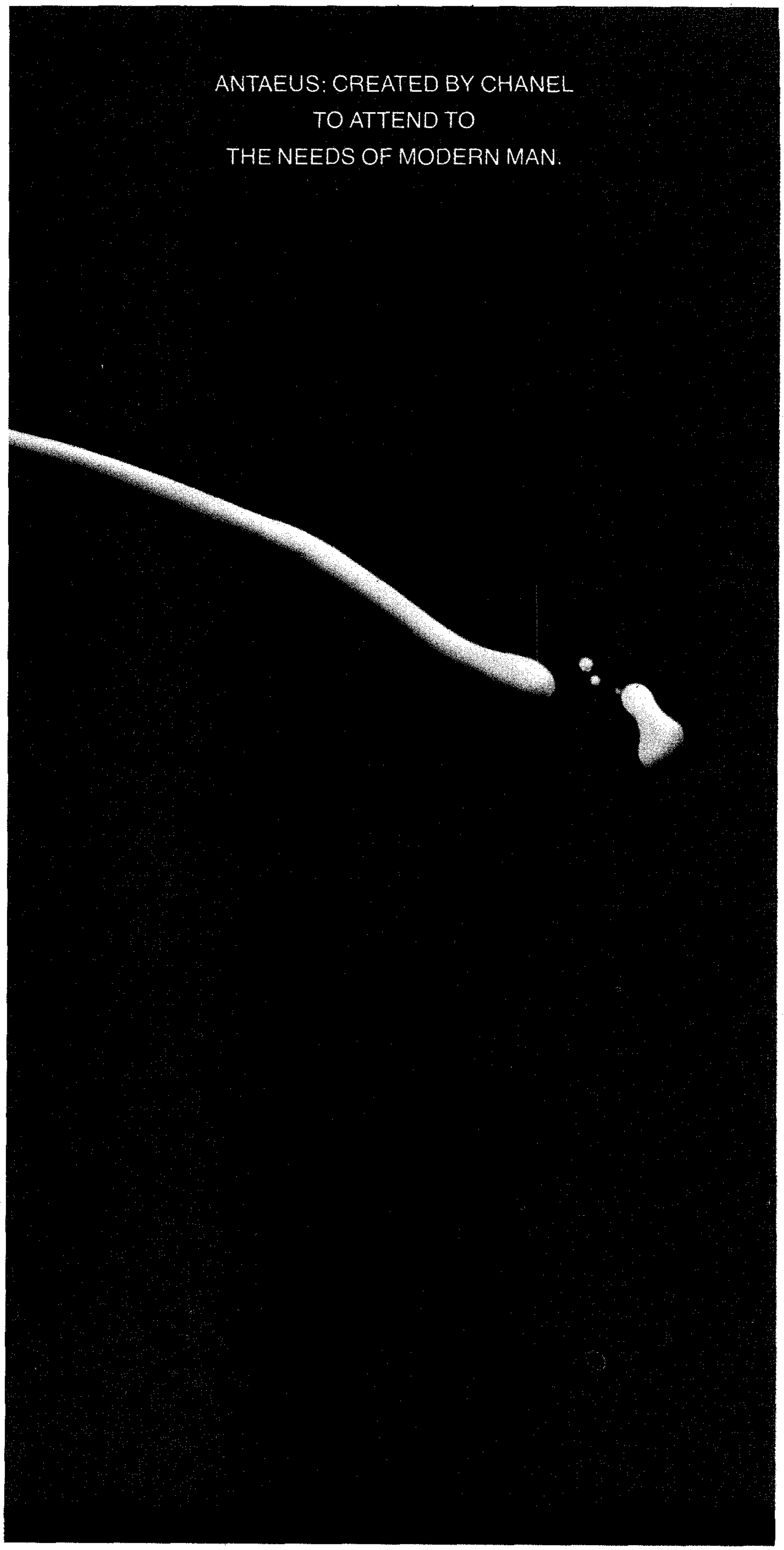
Perhaps most important of all is an existing cut through the Palisades. The Weehawken Tunnel, 4,200 feet long and 20 feet wide, is currently used by Conrail to run freight trains. Imperatore believes he has convinced Conrail that a more efficient route lies to the west of the escarpment. If and when Conrail vacates the tunnel, Imperatore would bore it out to its full 34-foot right-of-way, wider than a Lincoln Tunnel tube, and run an east-west light-rail system through it, placing large parking lots at either entrance. He has already entered into discussions with the folks who run the Meadowlands about using their huge parking lots—some 25,000 spaces—during commuting hours.

Imperatore twirls his pointer and conjures up the future. "A fellow would drive from way out, maybe in Hackensack or Paterson or out beyond, and drive to the Meadowlands, leave his car, take the rail. It would take five minutes, six minutes to get here. If you've ever been to Disney World or Hong Kong, you've seen some of these massive places where they're dealing with enormities of people, and with good mass transit you can do miracles."

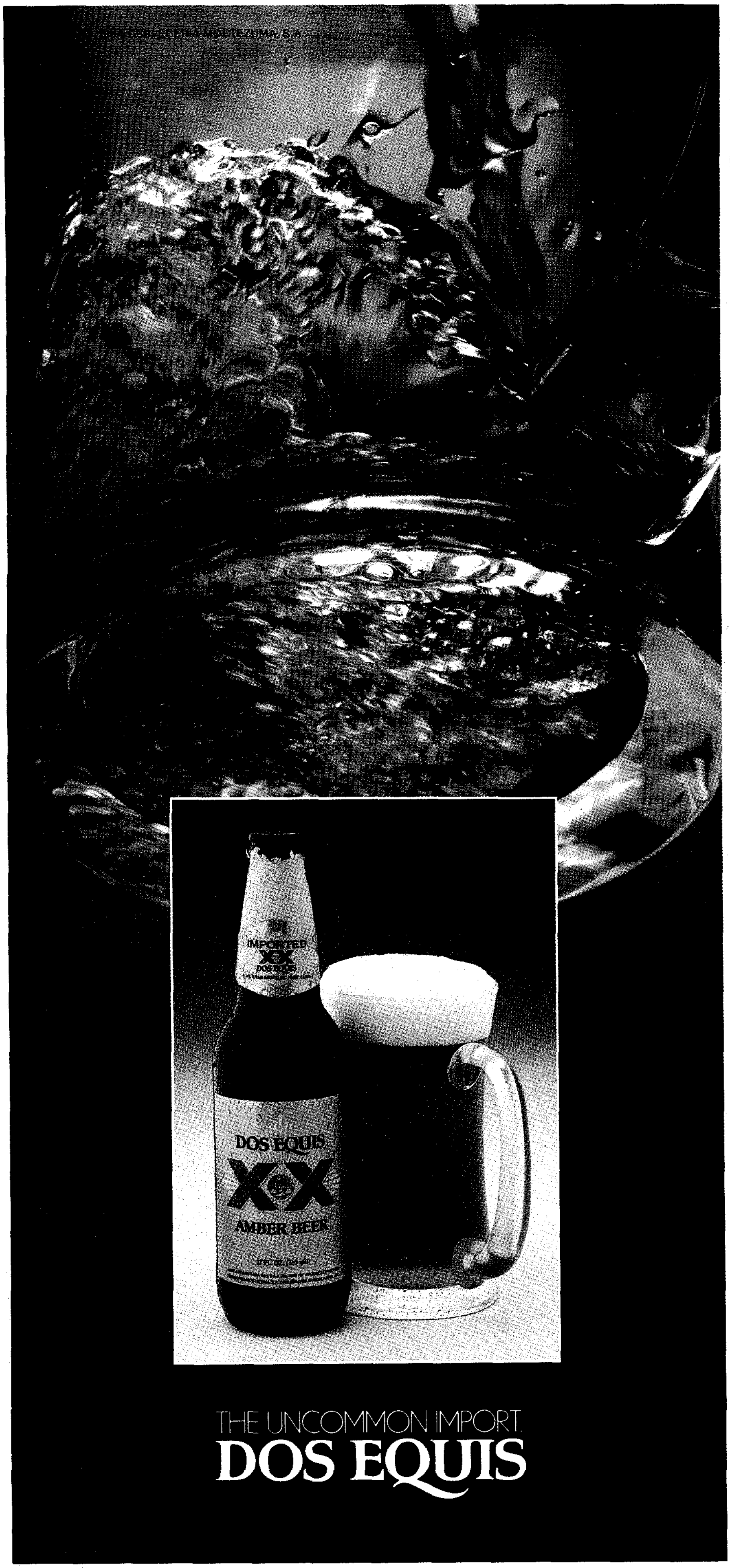
While these miracles are being realized, Imperatore's city would begin to rise from the ruins of the waterfront. Over the last few years, Imperatore has visited more than 50 cities. He and his architects are planning to borrow a little from everywhere—a plaza from St. Mark's in Venice, an entertainment-recreation center from Tivoli gardens in Copenhagen, a river walk from San Antonio, a couple of floating restaurants from the Bateaux-Mouches in Paris, water taxis from Venice for quick trips to downtown Manhattan.

The feel of the place would be decidedly urban. No high-rise condominiums rising out of a greensward here, but rather real streets and sidewalks between shoulder-to-shoulder buildings. The residential areas would have the atmosphere and approximate density of Manhattan's Upper East Side. Breaking through the street grid would be a wide boulevard, carving off small plazas as it cuts to the Town Center. The Town Center itself would radiate from a larger, semi-circular plaza, which would front onto a cove, one arm of which would serve as the ferry terminal.

OF COURSE, ALL THIS IS far into the future. In the meantime, the family and its advisers have come up with a number of improvisations. For instance, a golf course. The Hudson River as the ultimate water hole. Reese



BLOOMINGDALE'S



Jones, Robert Trent Jones's son, is already working on a feasibility study.

At this very moment, however, even a golf course seems a long way off. Progress is measured painfully in the number of rotted pilings pulled and regulatory obstacles hurdled. "The fullest returns will probably not come in 30 or 40 years," says Imperatore's nephew Edward Imperatore, 33, a Harvard-trained lawyer who recently became the development's general manager. Says Arthur Imperatore, "It is like a very rough casting, or piece of metal that has to be forged, shaped. And you just keep working at it." In his ARCORP office hangs a sign declaiming the six stages of a project: ENTHUSIASM, DISILLUSIONMENT, PANIC, SEARCH FOR THE GUILTY, PUNISHMENT OF THE INNOCENT, PRAISE AND HONOR FOR NON-PARTICIPANTS. Which stage is Imperatore in? "Disillusionment," he says, laughing.

True, the packs of wild dogs have been driven off, and a derelict could never penetrate Imperatore's security system. But the site remains pretty much what his nephew calls "an industrial wasteland." There is only one bit of relief in view, and that is floating just off the shore, at the end of a long, reconstructed wharf. The 142-foot yacht *Imperator* is where many tours of the property begin, or end. Here, progress has been swift. "This was an old rust bucket when I bought it six years ago," says Imperatore.

On this particular day, Imperatore has aboard two ladies from the New York City Ballet, dressed in silk, who have come to see whether they could use the yacht for a fund-raiser. Imperatore thinks nothing of bringing them down to an all-white engine room to show off its shining splendor. Top decks, Imperatore points out the sights. "Look at that." That is a Toulouse-Lautrec. "Look at that." That is a Matisse. And so on, through the ship. The crew of nine must sometimes feel more like curators than mariners.

The tour descends to the owner's stateroom. The bed is huge. "Bigger than king," says Imperatore. The décor, Louis XV, is mostly left over from the previous owner. But not the padded wall covering. At first, the pattern seems like any other abstract design. Then the eyes focus more closely and the message emerges. The symbol is shaped like the capital letter *I* braced by parentheses: (I). The parentheses are bows of laurel. The "I" is for *I* as in Imperatore. Or, more properly, as in "imperator": "*n:* . . . a supreme leader, esp. of the ancient Romans: EMPEROR."

"I like to perfect the world," says the master of this gleaming ship. "I just have to make improvements wherever I go." ■

PAGENCE
Hylan Booker
FOR D.S.I.

[*MEN'S FALL FASHION*]

SUIT YOURSELF

BY

Wendy Goodman

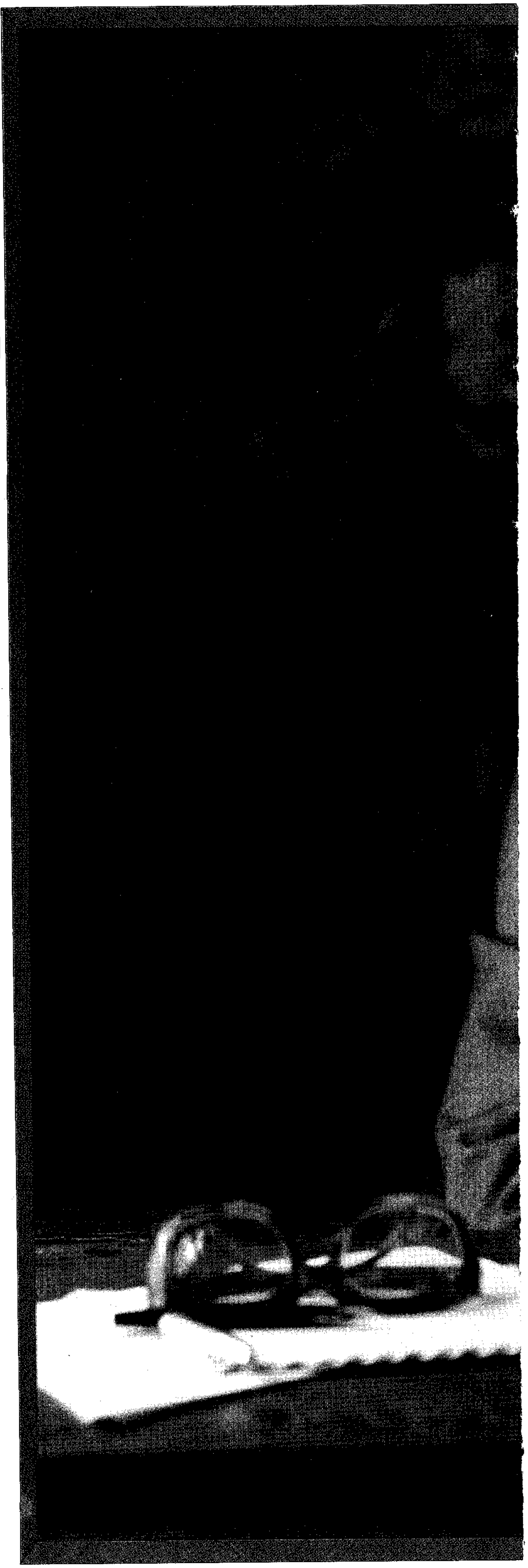
THERE ARE SUITS THIS SEAson for every time and place, with double-breasted styles strongly in the lead. The mood is conservative, the look pulled together and impeccable, comfortable and correct.

PHOTOGRAPHED BY

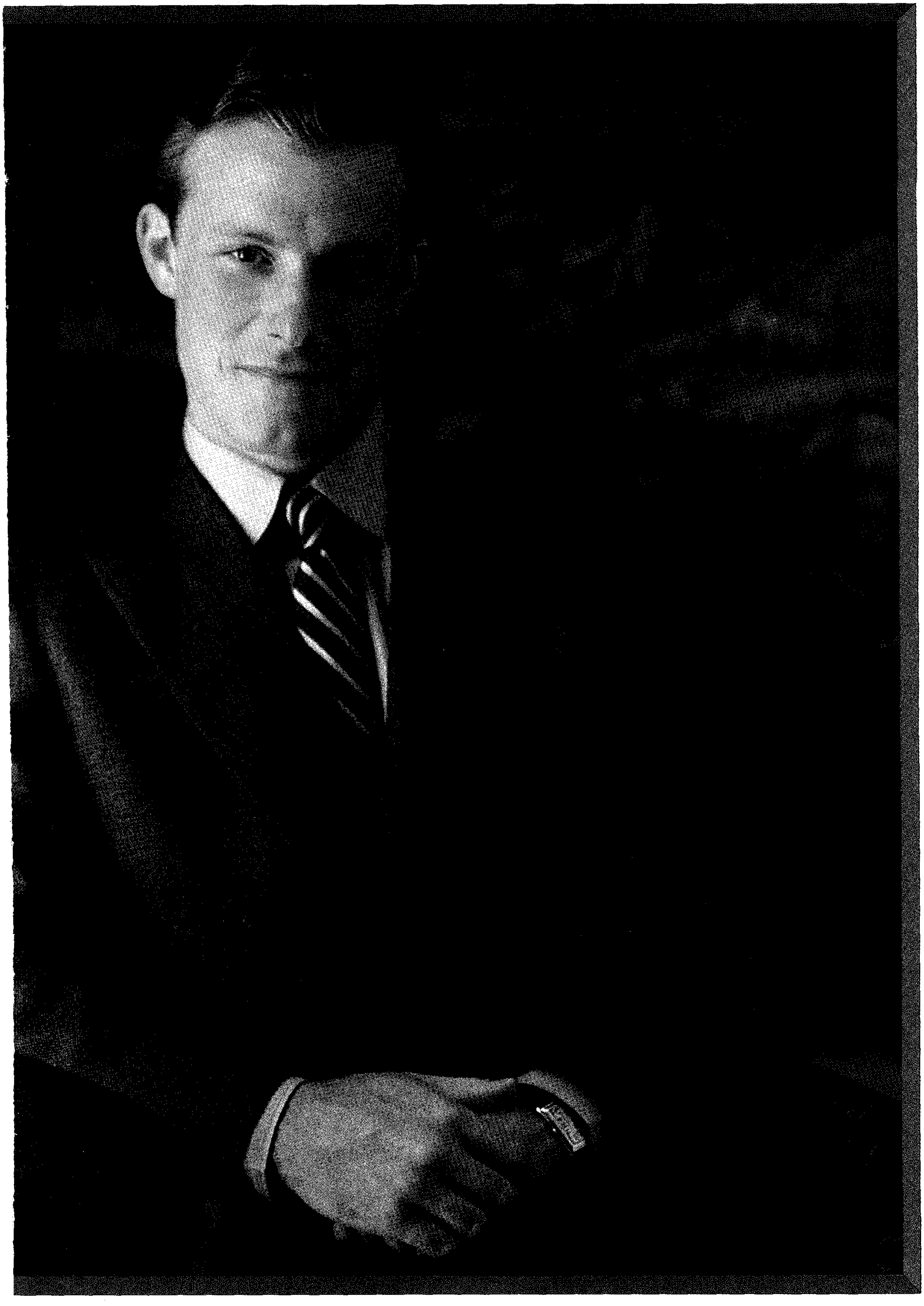
Perry Ogden

MEN'S FASHION EDITOR:

Jeffrey Miller

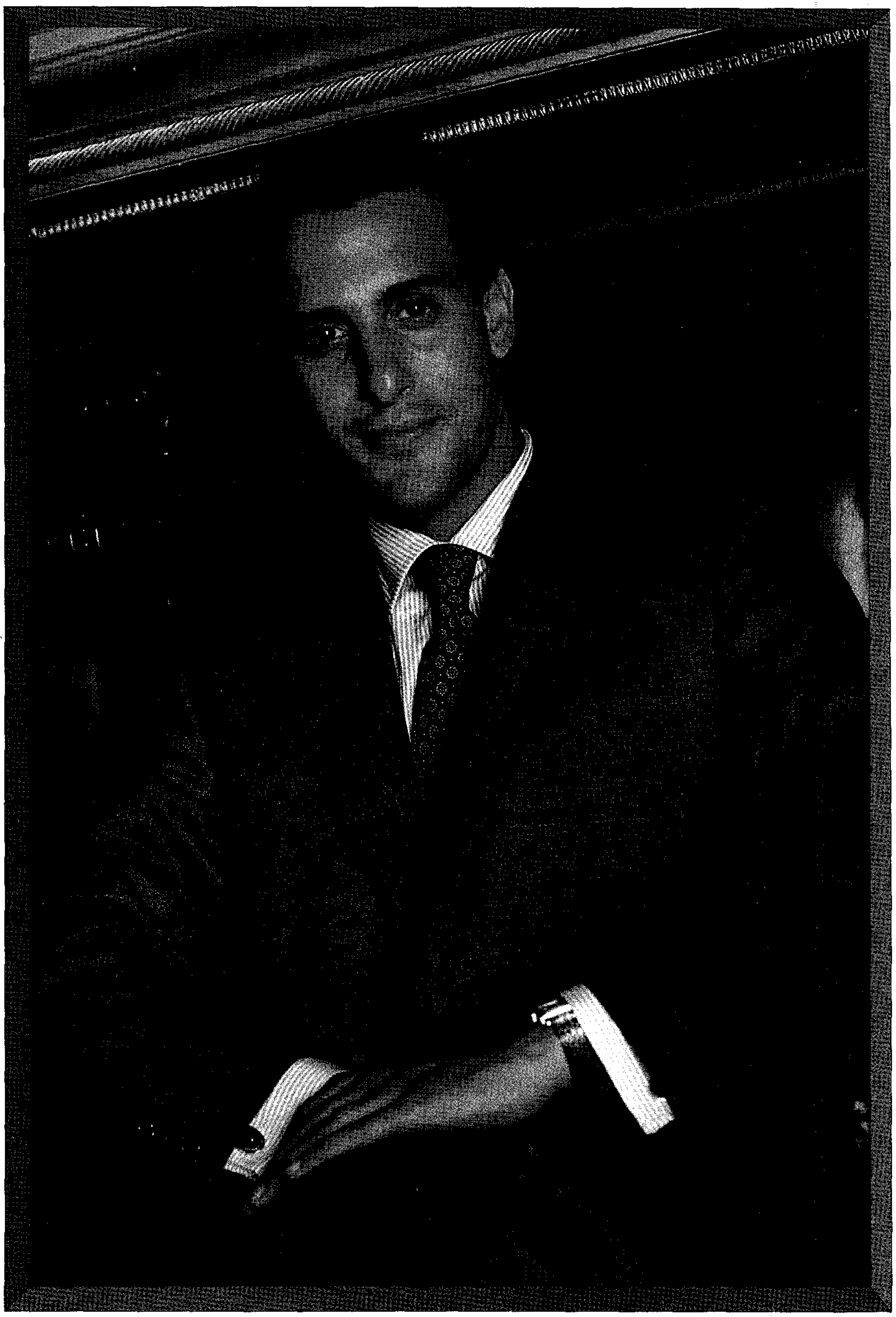


WOOL SUIT, $554, COTTON SHIRT, $46.50, AND SILK-AND-WOOL POCKET SQUARE, $23.50, AT PAUL STUART (MADISON AVENUE AT 45TH); SILK TIE BY ALAN FLUSSER, $32.50 AT BERGDORF GOODMAN; ANTIQUE GOLD ASPREY WATCH, $1,575 AT AARON FABER GALLERY (666 FIFTH AVENUE, AT 53RD). MODEL: ROBERT TEDALDI, OF WILHELMINA.



[MEN'S FALL FASHION]

THE TIMELESS ASSURANCE OF A GLEN-PLAID suit by Oxxford, the understated authority of classic wool tailoring by Alexander Julian.



LEFT: WOOL SUIT BY OXXFORD, $775 AT BARNEYS; COTTON SHIRT, $90 AT MARGARET HOWELL (840 MADISON AVENUE, NEAR 69TH); SILK TIE BY COUNTESS MARA, $27.50 AT WALLACHS (555 FIFTH AVENUE, AT 46TH) IN LATE OCTOBER; SILVER-AND-LAPIS CUFF LINKS BY GEORG JENSEN, $235 AT ROYAL COPENHAGEN PORCELAIN (683 MADISON AVENUE, NEAR 61ST); FIFTIES GOLD PATEK PHILIPPE WATCH, $2,100 AT AARON FABER. MODEL: DAVID BELAFONTE, OF CLICK.

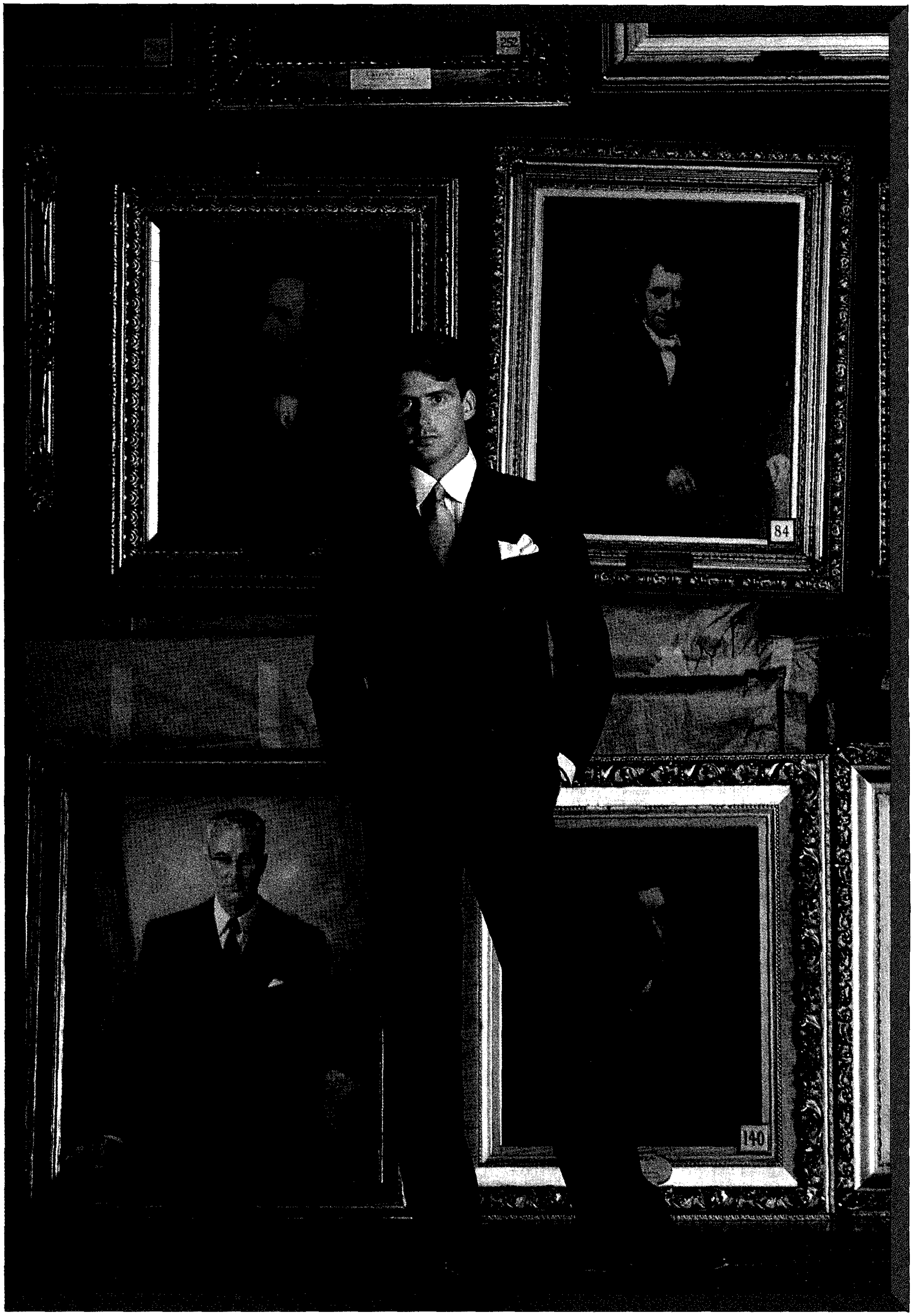
PHOTOGRAPHED AT THE NEW YORK CHAMBER OF COMMERCE.

RIGHT: WOOL SUIT, $850 AT BERGDORF'S; COTTON-OXFORD SHIRT, $85 AT CHARIVARI 72 (58 WEST 72ND STREET); SILK TIE, $42.50 AT BERGDORF'S AND SAKS FIFTH AVENUE—ALL BY ALEXANDER JULIAN. MODEL: HOYT RICHARDS, OF FORD MODELS.

UMBRELLA FROM BARNEYS.

GROOMING BY TREVOR BOWDEN FOR CLIVE SUMMERS.

FASHION ASSOCIATE: VALARIE EBEIER. FASHION ASSISTANT: DEBRA SCHMIDT.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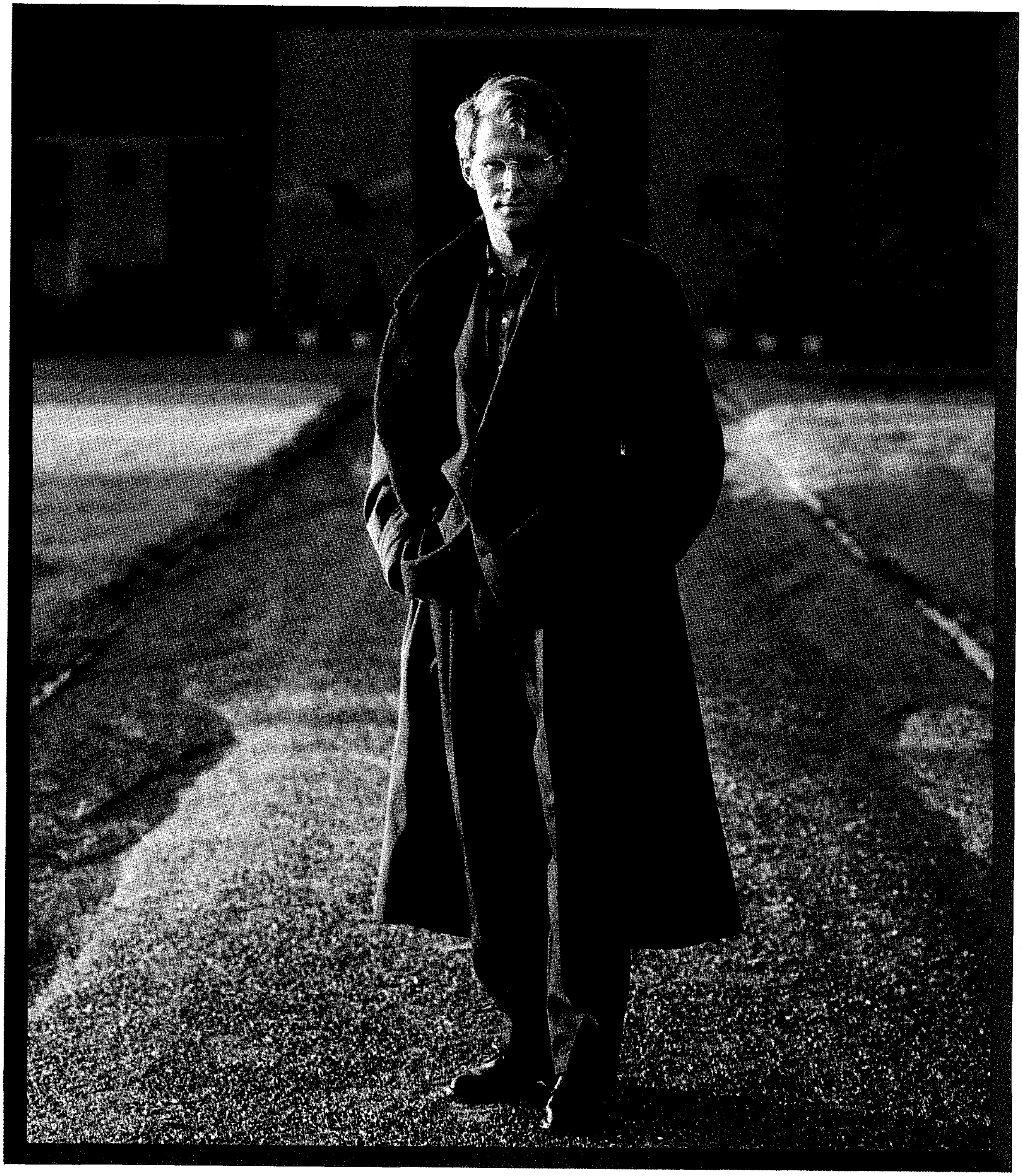
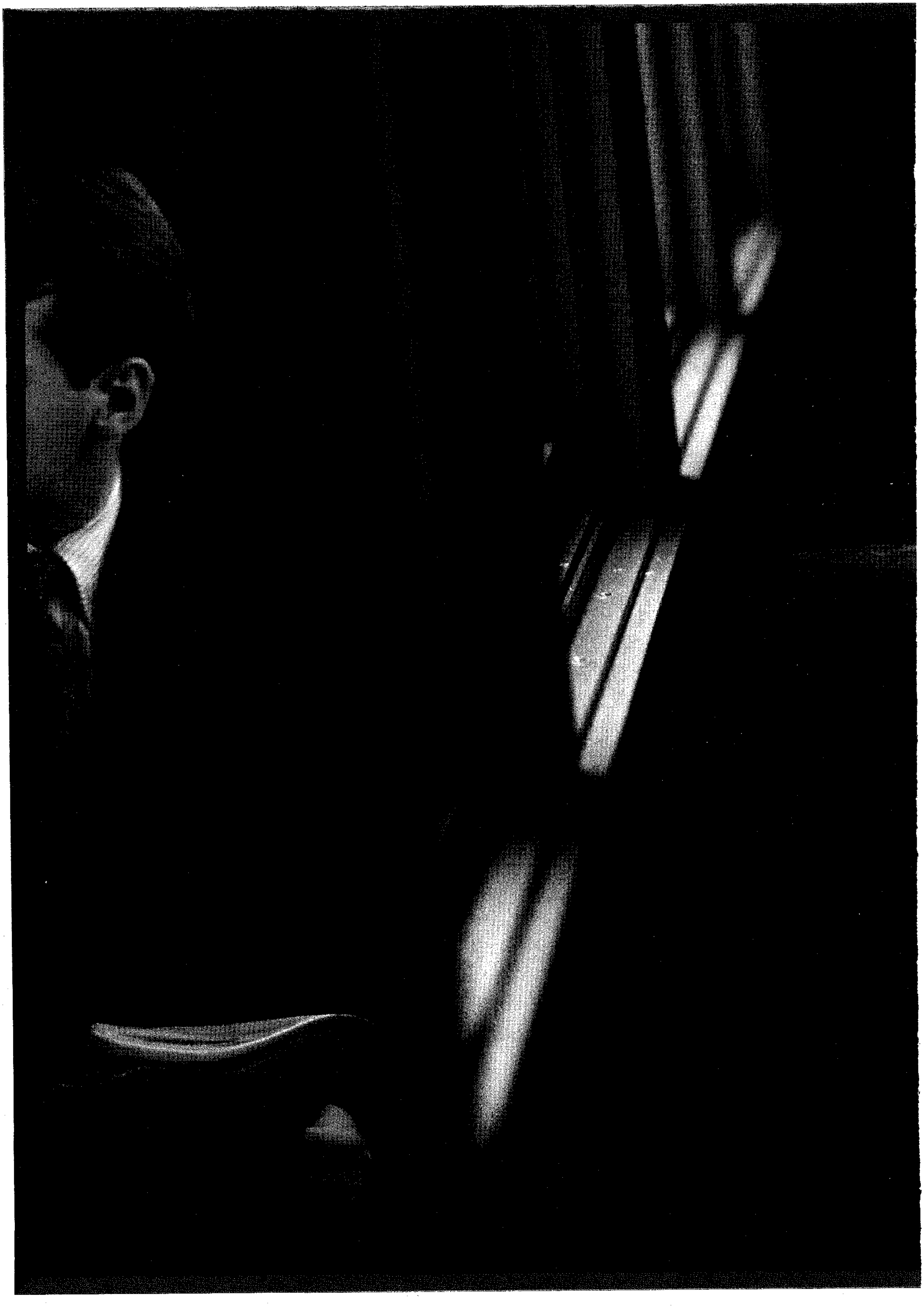
140

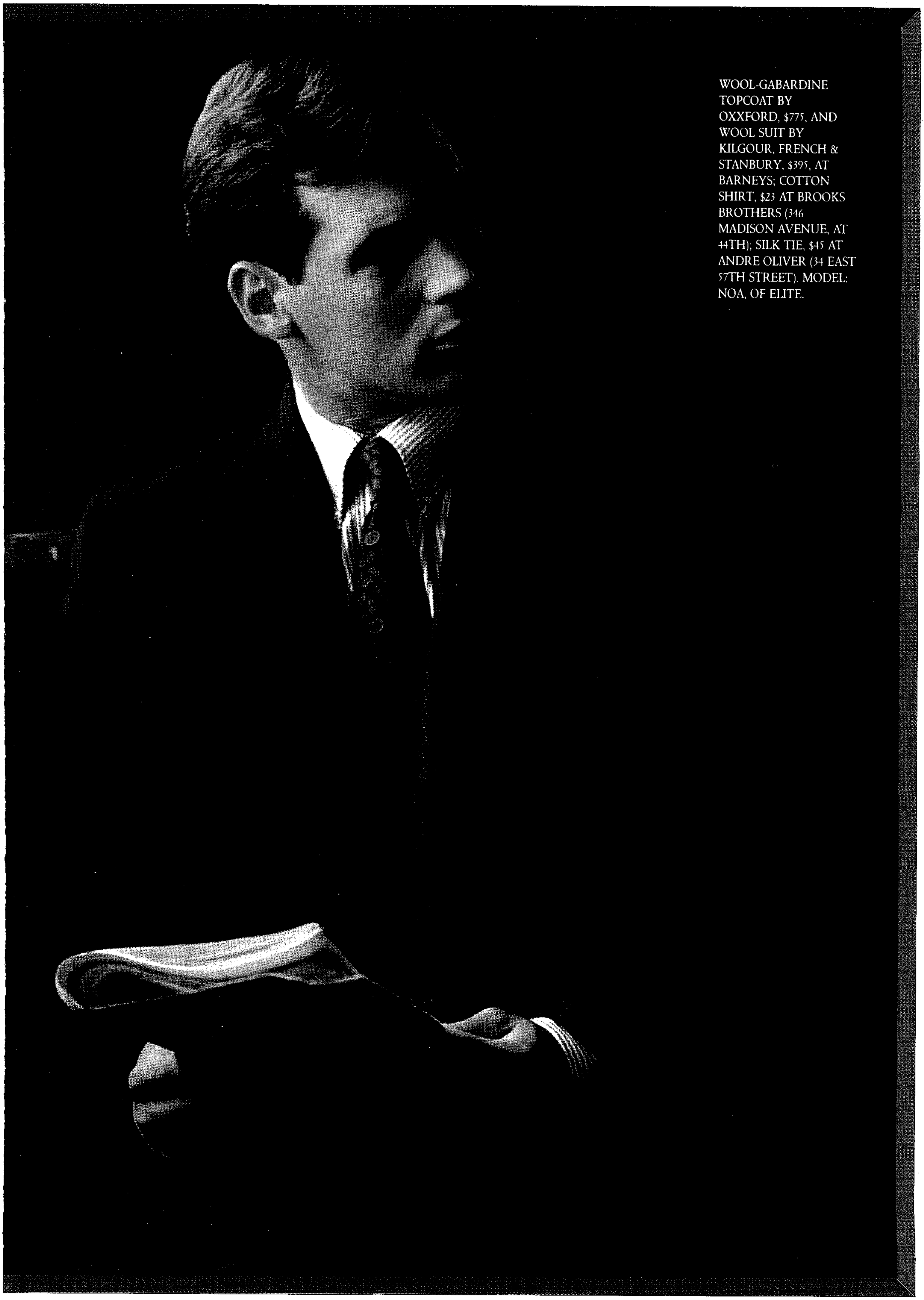
LEFT: WOOL SUIT, $568, COTTON SHIRT, $79.50, SILK TIE, $25, AND LINEN POCKET SQUARE, $18.50, AT PAUL STUART. MODEL: ROBERT GRAHAM, OF WILHELMINA.

PHOTOGRAPHED AT THE NEW YORK CHAMBER OF COMMERCE.

BELOW: WOOL-AND-COTTON COAT WITH MOUTON COLLAR, $1,150, WOOL SUIT, $615, AND SHOES, $325, AT BOUTIQUE MATSUDA (854 MADISON AVENUE, AT 70TH) IN LATE SEPTEMBER; RAYON SHIRT BY GENE PRESSMAN AND LANCE KARESH FOR BASCO, ABOUT $75 AT MACY'S, BARNEYS, CAPEZIO IN THE VILLAGE (177 MAC DOUGAL STREET), PATRICK SHEERAN (SOUTH STREET SEAPORT), STEWART ROSS (754 MADISON AVENUE, NEAR 65TH). MODEL: JEFFREY CALENBERG, OF ELITE.

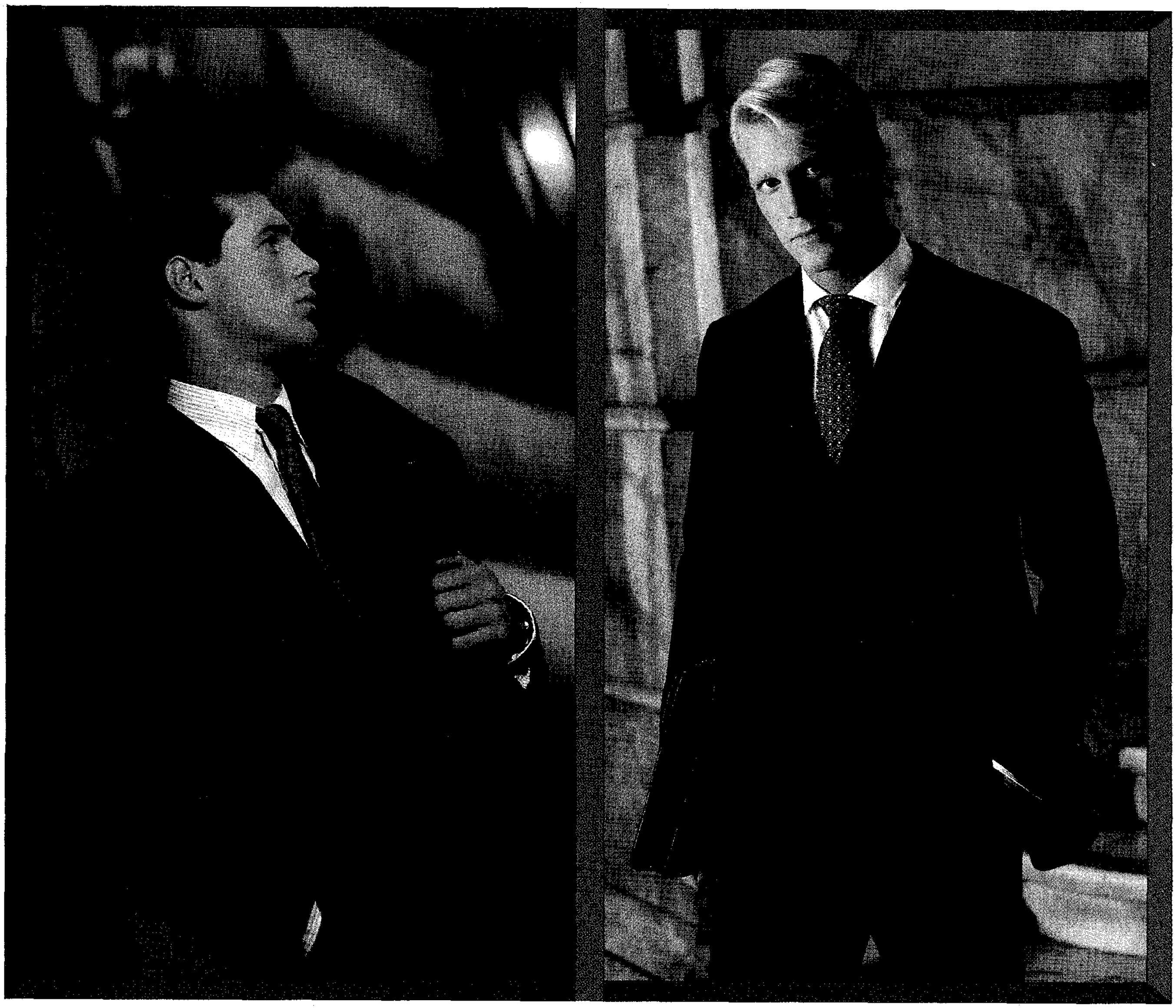






WOOL-GABARDINE TOPCOAT BY OXXFORD, $775, AND WOOL SUIT BY KILGOUR, FRENCH & STANBURY, $395, AT BARNEYS; COTTON SHIRT, $23 AT BROOKS BROTHERS (346 MADISON AVENUE, AT 44TH); SILK TIE, $45 AT ANDRE OLIVER (34 EAST 57TH STREET). MODEL: NOA, OF ELITE.

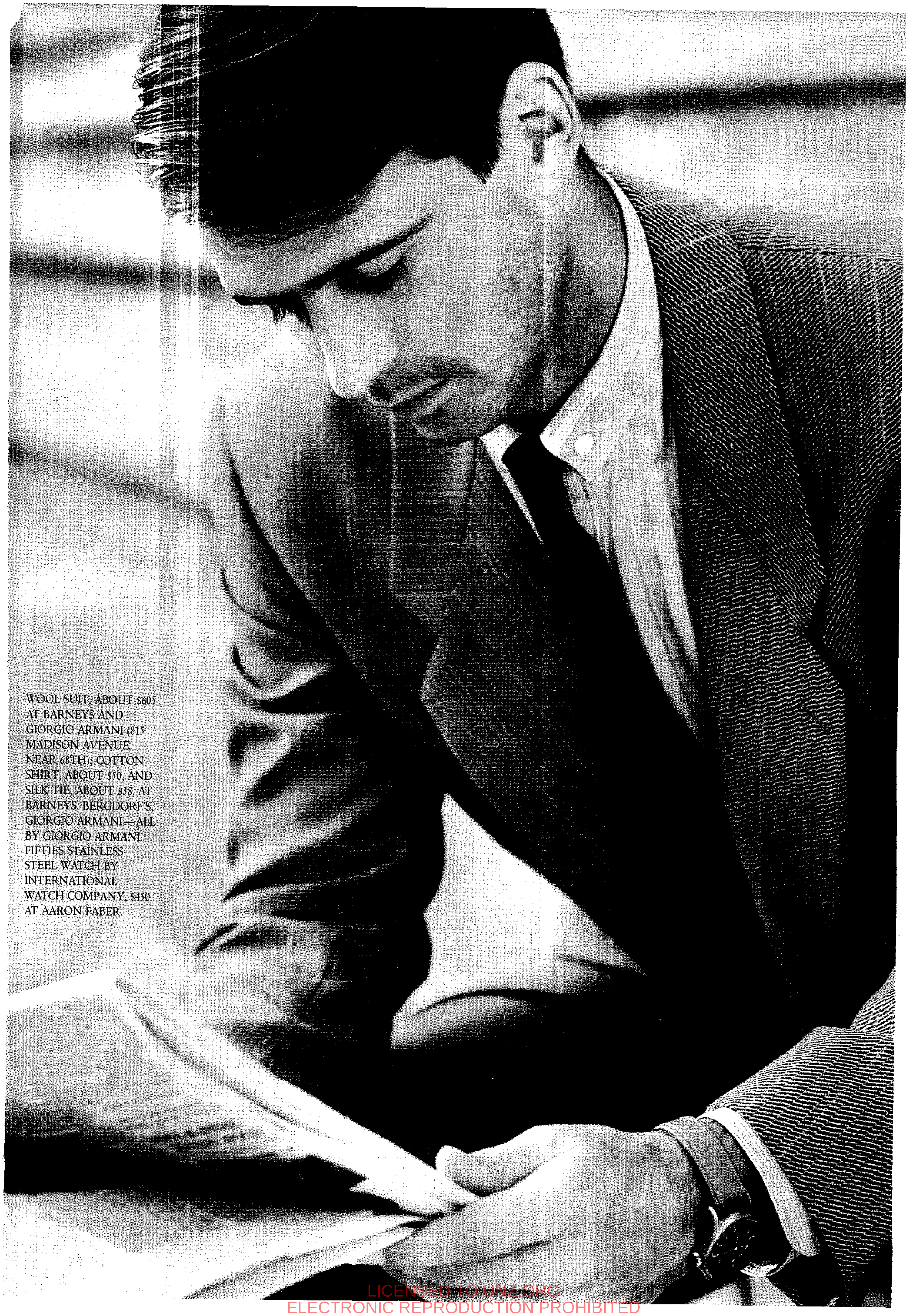
WOVEN FABRICS WITH TEXTURE ADD INterest to traditional silhouettes from Brooks Brothers, Ralph Lauren, and Giorgio Armani.



[*MEN'S FALL FASHION*]

ABOVE LEFT: WOOL SUIT BY BROOKSGATE, $235, AND COTTON-OXFORD SHIRT, $23, AT BROOKS BROTHERS; SILK TIE BY TURNBULL & ASSER, $38.50 AT BERGDORF'S; LODEN COAT BY MADUSON, $490 AT LUDWIG BECK OF MUNICH (TRUMP TOWER).

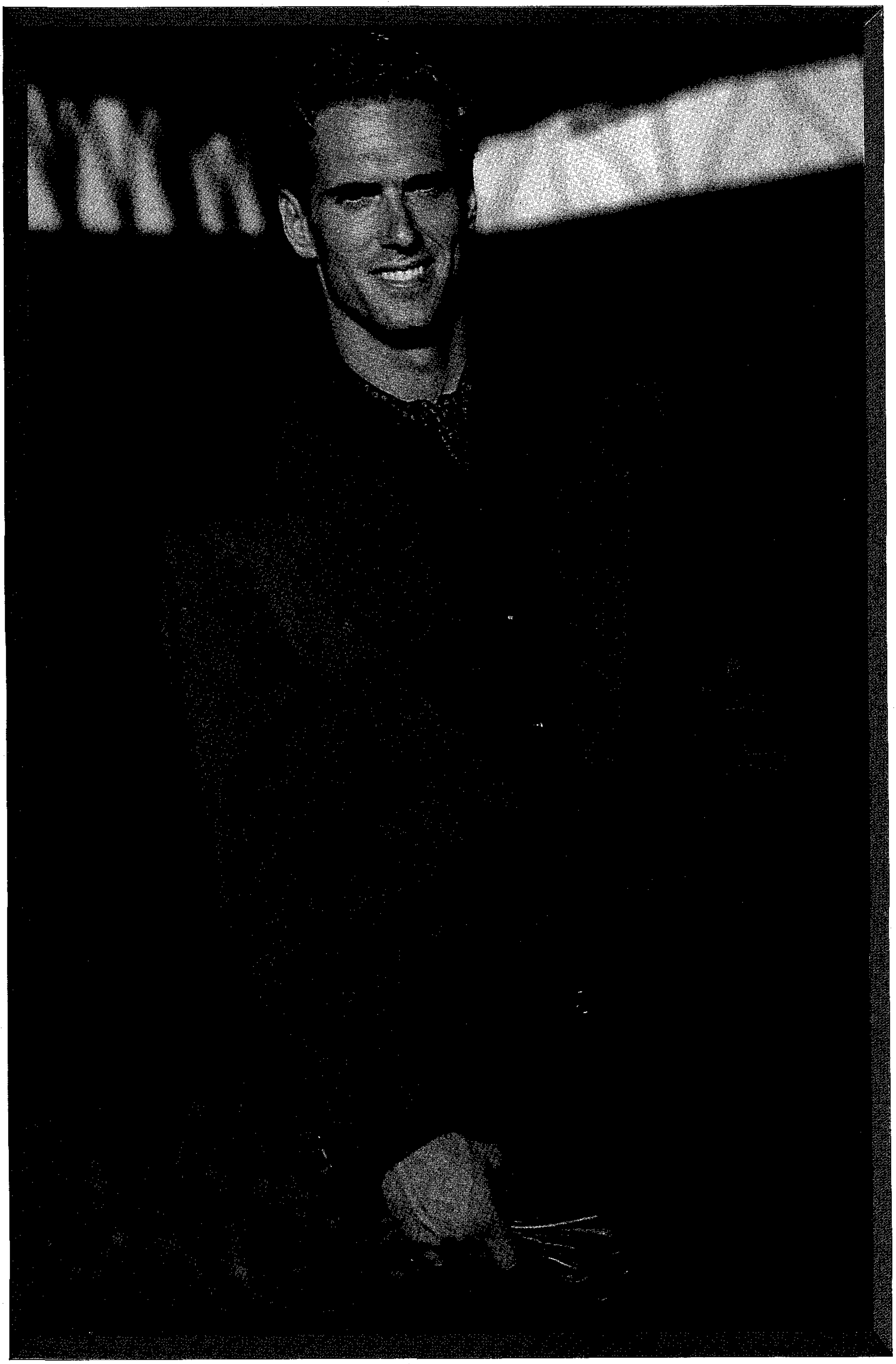
ABOVE RIGHT: WOOL SUIT, $530 AT BLOOMINGDALE'S; COTTON SHIRT, $72.50 AT BARNEYS; SILK-JACQUARD TIE, $32.50 AT BERGDORF'S—ALL BY POLO/RALPH LAUREN. EMBOSSED-CALFSKIN BRIEFCASE BY TAKEO YOSHIDA, $400 AT CAMOUFLAGE (141 EIGHTH AVENUE, AT 17TH).



WOOL SUIT, ABOUT $605 AT BARNEYS AND GIORGIO ARMANI (815 MADISON AVENUE, NEAR 68TH); COTTON SHIRT, ABOUT $50, AND SILK TIE, ABOUT $38, AT BARNEYS, BERGDORF'S, GIORGIO ARMANI—ALL BY GIORGIO ARMANI. FIFTIES STAINLESS-STEEL WATCH BY INTERNATIONAL WATCH COMPANY, $450 AT AARON FABER.

MEN'S FALL FASHION

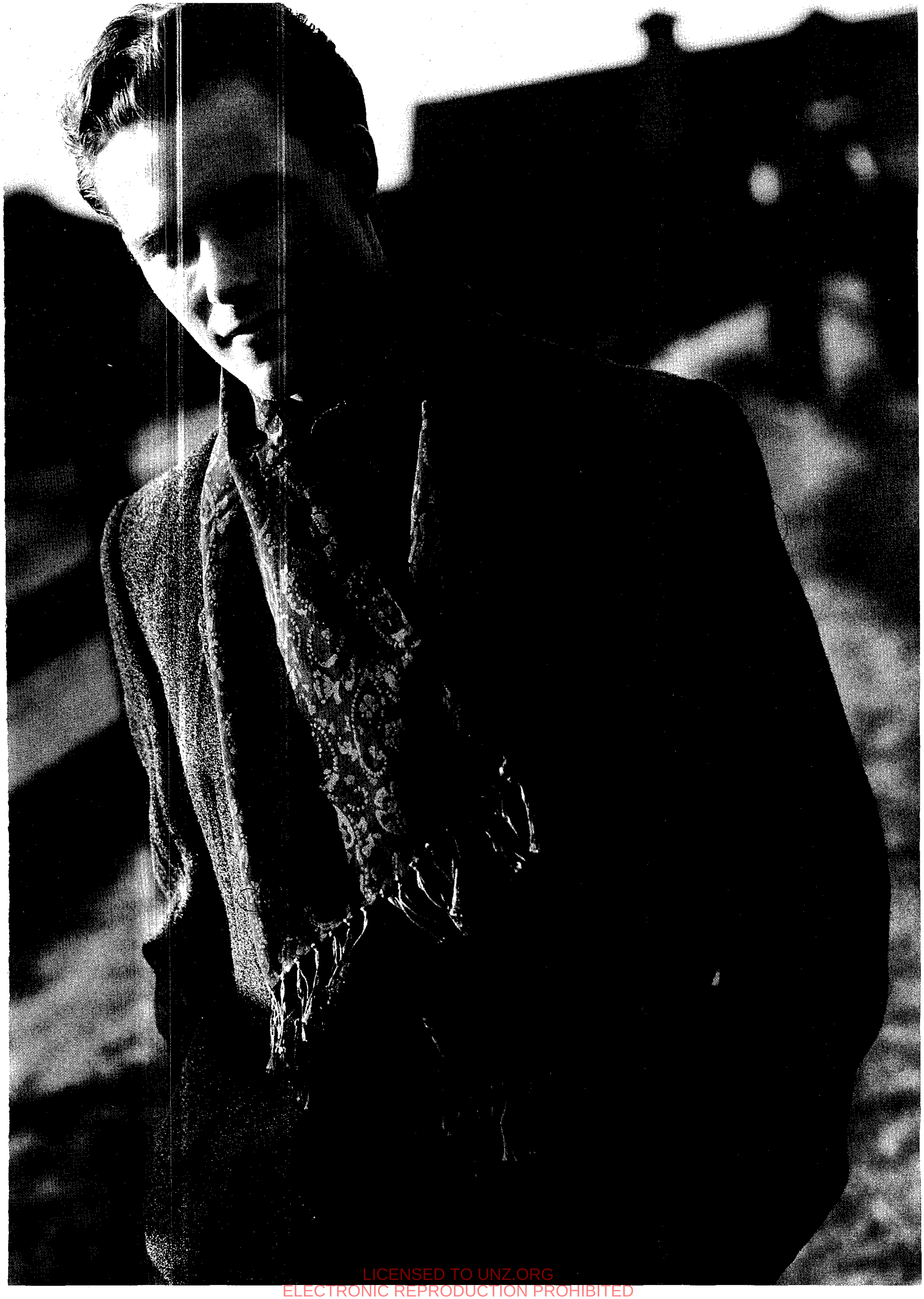
PERRY ELLIS GOES WEST WITH A BOXY, broad-shouldered suit, Comme des Garcons takes a new direction with rugged rayon tweed.

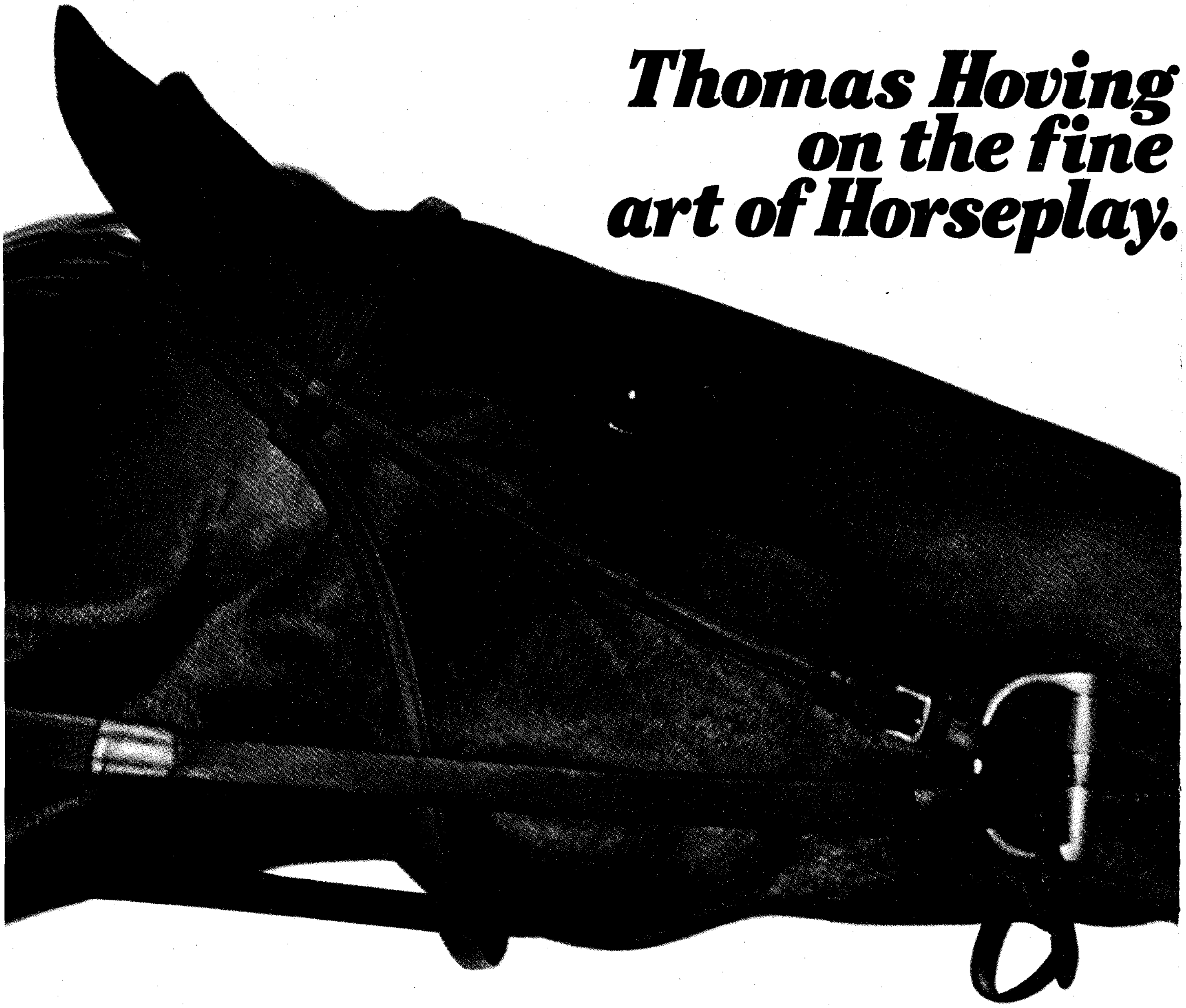


LEFT: WOOL JACKET, $420, AND PANTS, ABOUT $190, AND COTTON-FLANNEL SHIRT, ABOUT $112, BY PERRY ELLIS, AT BERGDORF'S (SHIRT IS TO ORDER) AND SAKS; GLOVES, $110 AT HERMES (11 EAST 57TH STREET). MODEL: RUSS KLEIN, OF ELITE.

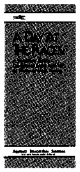
RIGHT: RAYON-DOBBY SUIT, $660, AND COTTON SHIRT, $215, BY COMME DES GARCONS HOMME, AT COMME DES GARCONS (116 WOOSTER STREET); RAYON-AND-WOOL SCARF BY MATSUDA, $110 AT BOUTIQUE MATSUDA AND CHARIVARI WORKSHOP (441 COLUMBUS AVENUE, AT 81ST).

HEADLINES RENDERED BY DENNIS ORTIZ-LOPEZ. ■





Thomas Hoving on the fine art of Horseplay.



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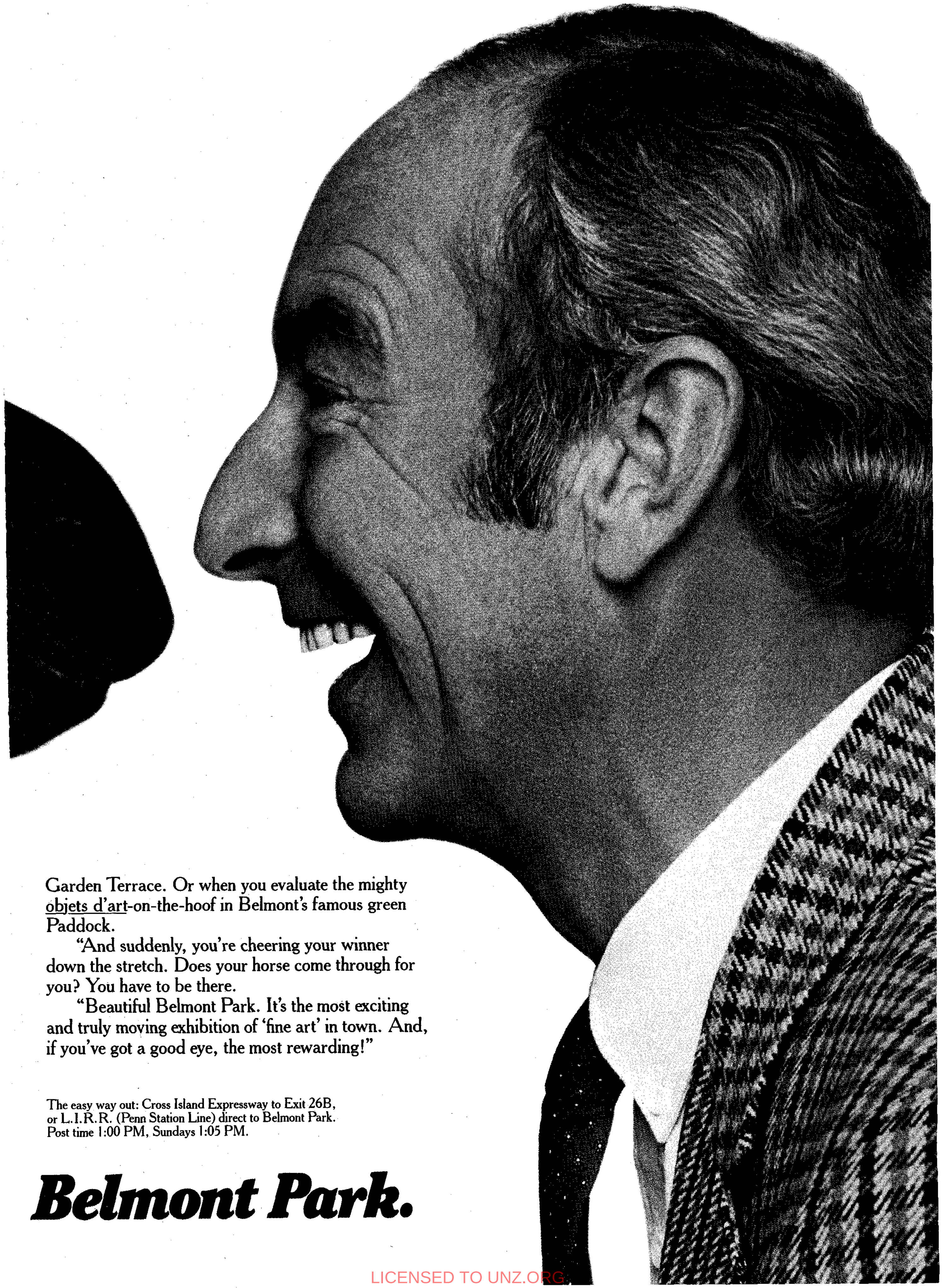

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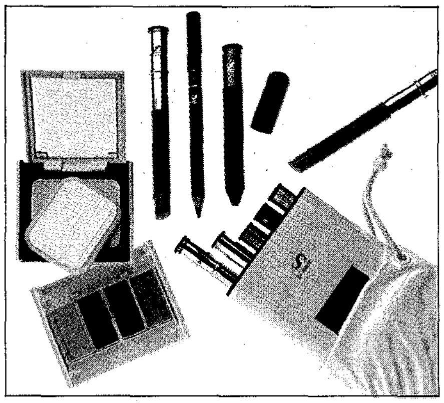
By Nancy McKeon and Corky Pollan

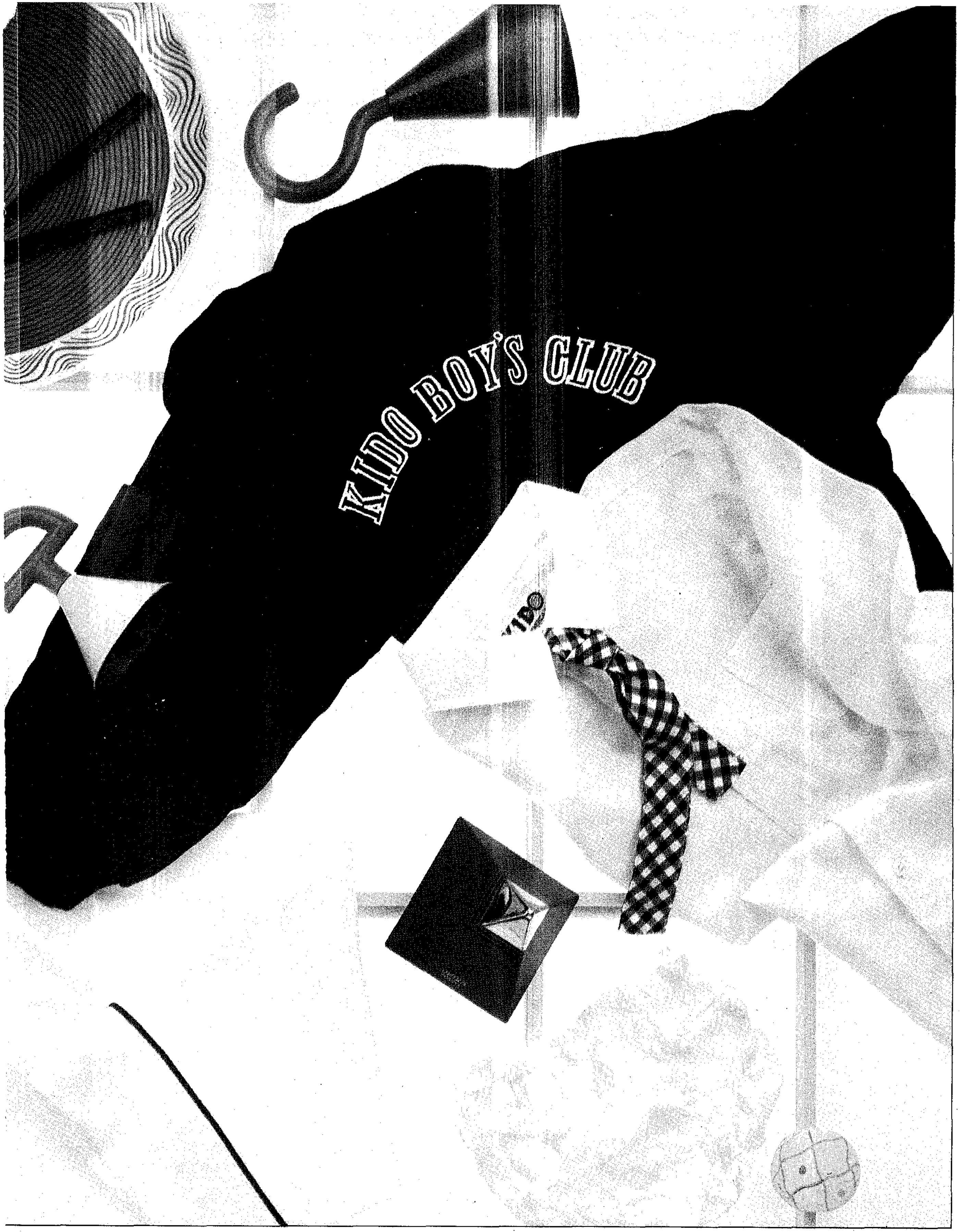
Now that New Yorkers have for the most part said sayonara to the swaddled-samurai look, Bloomingdale's is providing a chance to see the real Japan—both the jangly modern and the tranquil traditional. From the lingerie on the lower level to the shower curtains on seven to the furniture and fashions in between, the island nation is showcased from September 12 through November 4.



Japanese technical wizardry creates the IS makeup organizer, free when you buy five pencils (lipstick, eyeliner, eye shadow, mascara, eyebrow pencil, $7 to $9 each, main floor). Powders and lip rouges available, too.

(Clockwise from left): Wacoal's luxurious satin-lined jacquard-knit women's robe, a cozy combination of wool and acrylic, is $250 on the lower level. . . . The shapes are traditional, but the modern, zingy green isn't. The dinnerware is $125 for a five-piece place setting. The teapot is $85, the sugar and creamer $50 each. Fourth-floor china. . . . Whimsical cast-iron bells, for indoors or out, come in vivid acid colors. They're $12.50 and $15 on the sixth floor. . . . When the label reads

Photographs by S. Baker Vail.



"Come On Feel Rich," how can any kid resist Kido's clothes? The nylon jacket lined with cotton quilting is $66, the brushed-cotton shirt $26 (cotton pants with coordinating buffalo-plaid cuffs are $32), in sizes four to seven in the second-floor boys' department.... The accent may be slightly Oriental, but the time is Western enough. Seiko's talking quartz clock (it's a paperweight too) is $79.95 on the sixth floor. ... Women's cotton panties come scrunched into tiny compact-size packets, burst open to fit sizes five to seven. They're about $6 a pair on the lower level.... Matsuda's classic silk pajamas for women are $400 on the lower level.

Movies/David Denby

FULL MOON AND EMPTY HEAD

"...Eric Rohmer's film about love in Paris is an inadvertent self-parody, a *Cosmo* story posing as a comedy of manners..."

A dance to ennui: *Pascale Ogier and Christian Vadim in* Full Moon in Paris.

LOUISE (PASCALE OGIER), THE YOUNG heroine of Eric Rohmer's **Full Moon in Paris,** has a terrible problem. "The people who love me," she complains, in her high, singsongy whine, "love me too much." Poor thing, she's so oppressed she can hardly breathe. Louise, who is tiny and elegant, with perfect features, a slender body, and a mass of crinkly dark hair, lives in a suburban apartment with Rémi (Tcheky Karyo), a burly, passionate man who certainly adores her. But although Rémi loves her too much, he likes to go to bed early when she wants to go out partying. When this issue got solemnly discussed early in the movie, I should have known what I was in for.

Eager for freedom and solitude—and an occasional night with another man—Louise takes a room in Paris and decorates it with gray drapery flowing across every surface. Whenever she's not with Rémi, she spends her time with the married Octave (Fabrice Luchini), a writer of some sort who appears to have nothing to do but follow her into parties and cafés and tell her what beasts her lovers are—including the young Bastien (Christian Vadim), whom she picks up at a party. Octave may be a pill, but he's so slavishly devoted, so fluent and copious in appreciation, that he makes an ideal friend for a narcissist. He's another person who loves Louise too much, but she doesn't chase him away.

I'm a great fan of Rohmer's, so I had trouble, for a while, accepting that this movie was as inane as it appeared. No doubt about it though. *Full Moon in Paris* is terrible—an inadvertent self-parody, a *Cosmo* story posing as a comedy of manners. As always, Rohmer's method is gravely ironic. Louise expounds her problems and desires, and when she acts, she contradicts everything she has said. Having at last achieved "solitude" in her milliner's shop of an apartment, she becomes terribly anxious and begs people on the telephone to come and see her. We can tell that Rohmer is going to pull the rug out from under her, but we may wonder if she's worth the effort. Petulant and trivially self-regarding, she seems to have nothing in her head but confused ideas about "freedom," and after a while one longs for her to give up both apartments and go home to mom and dad for a little straightening out.

Some of the earlier heroines in this current series of Rohmer films ("Comedies and Proverbs") were also vain and self-deluding, but they took risks that made you care for them. In *Le Beau Mariage,* Béatrice Romand set her sights on marrying a man who turned out to be completely indifferent to her, and she suffered a full measure of humiliation; in *Pauline at the Beach,* Arielle Dombasle, a spectacularly beautiful but banal siren eager for passionate love, fell for a scoundrel and got burned. But Louise's drives don't possess anything like that kind of grandeur, and as the movie goes on, the gap between her self-approval and her actual worth becomes more embarrassing than funny.

Perhaps a better performer might have made something of Louise, but Pascale Ogier (daughter of Bulle Ogier) is a member of the precious-little-bird school of French acting; she doesn't speak her lines, she croons them in a style that everyone must have assured her was charming. In France, the privileged young, inheriting a culture that values poise above all else, achieve a degree of self-confidence that would make a junior member of the American upper class crumple with envy. But the French tradition of female composure has a tendency to smugness, and whatever it may do for personal happiness, it's a damper on acting: No French woman could act like Judy Holliday and become a star.

In *Pauline at the Beach,* Rohmer's best movie of recent years, the surprises, the shocks of self-recognition, were generated by a fiercely energetic farce plot; the movie was both muscular and sinuous, broadly entertaining and subtle. But *Full Moon in Paris* represents nothing more interesting than feeble classicism—symmetry in a void. And for all Rohmer's irony, the movie isn't funny. Not only does no one ever crack a joke, the characters take themselves so seriously that they aren't very likable. Rémi, who has a gangster's face and the soul of a loving husband, is a dour pile driver of a man, while Octave, briefly entertaining as a Left Bank poseur, becomes a creepy busybody. Rohmer's irony is made possible in this case by depriving the characters of even the most elementary degree of self-knowledge. The director turns them into three blind mice stumbling through a maze.

The movie doesn't even have much physical energy. Louise talks so fervently of her need to dance she could be Clara Bow or the young Joan Crawford. But when we see this brazen wildness that she longs for, it's just chic Paris kids

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moving lethargically to dreadful French pop. These kids must have plenty of energy for sex, because they certainly aren't wearing themselves out on the dance floor. You get the feeling that a violent shake or two, like a few jokes, just wouldn't be tasteful enough for Eric Rohmer.

IN SUCH FILMS AS *Faces, Husbands,* AND *A Woman Under the Influence,* the actor-director John Cassavetes has developed an inimitable style of shaggy-dog soulfulness leavened with painful comedy. In a typical scene, Cassavetes will throw lots of people into a room without setting up much of a context for what happens. As the frame vibrates with violent life—people shouting, arguing, fussing, laughing—Cassavetes will suddenly shove the camera in someone's face and hold it there during a long sequence in which the poor actor, often hectored on-camera by Cassavetes himself, will try to feel something.

People not only barge into rooms unexpectedly, they rush out of them, too. When Cassavetes brings two of his characters into conflict (and conflict is his sole dramatic mode), they will nag at some issue until one of them suddenly charges away from the argument at right angles, introducing something entirely irrelevant, or perhaps, as the camera keeps running, leaving the room. Cassavetes likes to begin in the middle and end in the air; he likes to leave some tangled issue hanging behind, exposed but untangled. The departed character may come back before the scene ends, but by then the argument will have shifted to something else. Working at the edge of laughter and tears, he occasionally achieves emotional intensities that other directors can't touch. But how much more he could achieve if he trusted writers, if he shaped his scenes dramatically, if he gave up on the fallacy that "true to life" must mean incoherent, inarticulate, repetitive!

Love Streams, which Cassavetes wrote with Ted Allan, has some of the best and worst scenes of his career. If the movie is hard to recommend, it is also impossible to ignore. Looking gaunt yet feverishly energetic, with the glowing eyes of a man possessed, Cassavetes is Robert, a Los Angeles writer who turns out books about "nightlife" (i.e., sex), the kind of writer who can spend hours hanging around whores—making love to them, interviewing them, gleaning their secret thoughts and opinions. Our first thought is that Robert is a phony and a bum—a writer working a racket—but Cassavetes certainly doesn't play him that way. No, he gives Robert a full measure of existential torment and suffering and Dostoevskian absurdity: Robert can't go out for the night without making a fool of himself and coming

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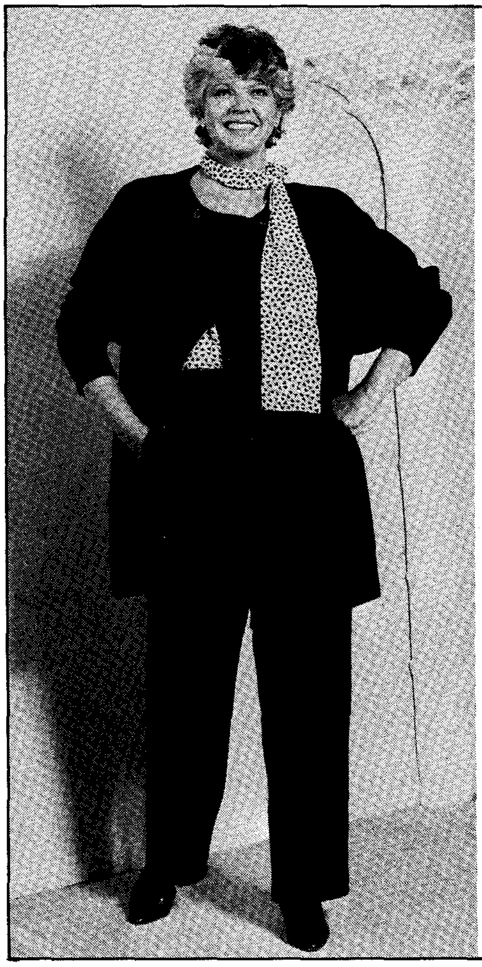

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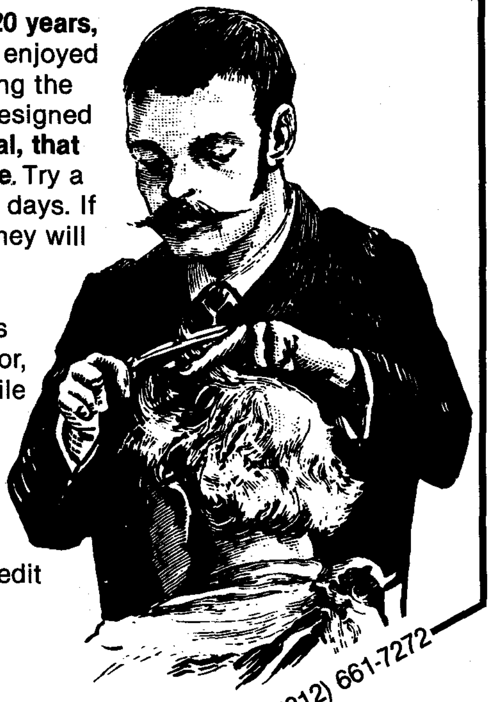

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home drunk, torn, and bloodied. When one of his ex-wives deposits their eight-year-old son on Robert's doorstep—a boy he hasn't seen since the day he was born—Robert tells the kid he hates men and loves only women. This is one of Cassavetes's most complex moments, for Robert is both speaking the truth and finding a reason not to take care of the boy. In a confused spasm of love and rage, mixed with terror at his new responsibility, he takes the kid off to Las Vegas, only to lock him in a hotel room while he visits the girls.

Gena Rowlands, as Robert's mad sister, Sarah, at least has her character in clear focus. Sarah has been institutionalized, but she's a pleasant sort of nut—eccentric, but far from dangerous. In a continuation of the R. D. Laing mood that ruled *A Women Under the Influence,* Cassavetes turns her insanity into a form of goodness—a heightened feeling for the suffering of others. "Love is a stream," she tells her psychiatrist. "It never stops." Love is Sarah's beacon, her calling, her strength. In her spare time, she visits relatives—anybody's relatives—in the hospital. Through all of *Love Streams,* as she travels to Europe and then around the country, she is circling back to the husband and daughter who have left her and who stonily refuse to give her the affection she wants. Rowlands, a big-shouldered blonde who is married to Cassavetes, never acts crazy: She expounds Sarah's ideas with calm logic, and when stymied, she lies down quietly and passes out.

Somewhere in the middle of *Love Streams,* Sarah moves into Robert's Los Angeles house, and the movie becomes an unwieldy mix of whimsicality and grit. Sarah doesn't bother to ask Robert what he's been doing with his life in recent years, but she brings him, as a present, two miniature horses, a goat, a dog, and some chickens. Cassavetes's expression of disbelief when he sees the animals is hilarious, but he's too ambitious as a director to stop there. Now possessed by Sarah's spirit, Robert devotes himself to the animals in order to save her from despair, trying to protect them in a rainstorm so powerful it might have daunted Spencer Tracy in *Captains Courageous.* The whimsy turns grandiose, leaden.

Cassavetes's love of craziness, programmatic as it is, can be invigorating. He pushes through the genteelisms that rein in other directors, and his dark, rough-textured compositions are never dull or academic. It took real insight to see that a modern movie about love had to be crazy to avoid banality, and the actors have some fine moments. But to see them, you have to put up with inscrutable laughing fits, fruity dream sequences, and long episodes when the wool gathers in the camera. ■

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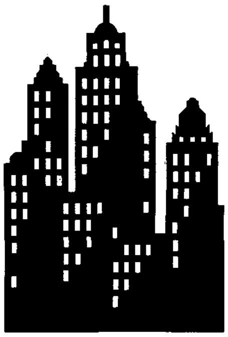

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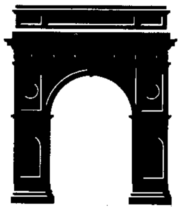

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CLAYOLA

"...If *The Golem*—a shapeless, shameless conglomeration—must be done, let it be protected from Richard Foreman..."

ACCORDING TO M. J. BIN GORION'S COLLECTION of Jewish legends, Judah Loew, the miracle-working rabbi of late-medieval Prague, created a huge man of clay to defend the Jews against persecution; but though he could give this Golem life, he could not give him speech. For "what dwelled in the Golem was a kind of vital drive, but not a soul. He was equipped with a certain sense of discrimination, but... higher insight [was] denied him." This promptly puts Bin Gorion's creature ahead of the one the Yiddish playwright H. Leivick made the protagonist of his 1921 work, **The Golem,** who spouts repetitious, pretentious, and empty verbiage ad nauseam, as do the other characters of this wretched play. It also puts the legendary Golem ahead of our drama critics, who, lacking a certain sense of discrimination (never mind higher insight), have found much to praise in the play and Joe Papp's Central Park production, staged by one of the crassest charlatans in the American theater, Richard Foreman.

I have glanced at but not read the interminable play, and have no precise idea of how much of this cut and rearranged version is Leivick and how much Foreman, but I can make some educated guesses. H. Leivick (pseudonym for Leyvik Halpern, 1888–1962) was a Russian revolutionary who escaped from Siberia and eventually landed in the USA (1913), here to ply his trade as a paperhanger and avocation as a poet and playwright. Of his 21 plays in verse and prose, only *The Golem* is still performed—a shapeless, shameless conglomeration of garbled bits from *Frankenstein, Faust, The Tempest,* and only God or Golem knows what else. It rambles on without a consistent story line, adequately developed characters, unified symbology, or language with a shred of genuine poetry, emotional impact, originality, or even lucidity.

Why, then, does this gross concoction in blank verse (though you would not know it from this rendition) get mounted? Because there are only two conspicuous dramatized legends in the Yiddish theater, *The Dybbuk* and *The Golem,* and since, in these days of pandering to the various minorities, Yiddish folklore, culture, drama there must be, out come *The Dybbuk* and *The Golem* like clockwork. Well, if *The Golem* will be done, let the poor monster at least be given its period setting, naturalistic trappings, and other elements of traditional melodrama; let it be protected from the depredations of Richard Foreman, who has inflicted on it the standard trademarks of his Ontological-Hysteric Theater.

Man of clay: *Randy Quaid as the Golem in Richard Foreman's version of the legend.*

So we have a set that is of no particular period and centers on two giant enlargements of the tablets of the Decalogue, out of which juts a colonnade with a narrow walkway on top of it. In the bottom of the tablets are two large sliding panels from behind which actors or blinding lights can be hurled at the audience. In the diagonal side walls are several apertures that can serve as windows or doors. Onto the tablets is projected a Hebrew text and, as the slide insists on jiggling, the letters bounce around in our eyes. All over and above the stage are various spotlights aimed mostly at the spectators to make sure that if all else fails these will dazzle us with Foreman's blinding talent. There are also the usual Foreman nonsense wires strung across the stage.

Foreman, who co-designed the scenery with Nancy Winters, and his costume designer, Natasha Landau, have come up with a series of outrageous *shmattes* by way of costumes, which include goblins crossbred out of *Gremlins* and *Ghostbusters,* a Spirit of the Golem that looks like a travesty of Carroll's White Rabbit superimposed on a kiddie-Christmas-play angel, and a chorus line of naked, bearded old Jews with udders hanging into their navels that looks like a Nazi caricature out of *Der Stürmer.* Foreman has, of course, staged it all with antinaturalistic movement and nonrealistic delivery, but even in this he has been neither consistent nor imaginative. None of the mad posturing and senseless running around has not been seen, and deplored, before. That fine lighting designer Pat Collins has been instructed not to give us a sunset when the text begs for it; when paintings on the wall must shriek, there are no paintings; a cave is, naturally, not a cave; bottles are strictly twentieth-century; and steam emerges from scattered spouts.

Further impeded by Stanley Silverman's nerve-racking drone, compared to which Glass and Reich are maximalists, the performances are either vile or nil, although Randy Quaid, though variously hampered, and Joseph Wiseman, though totally miscast, manage to register favorably. At least the nonactor who mucks up the crucified Christ (in a real *Looney Tunes* staging) has the honesty to call himself Judson Camp. ■

Photograph by Susan Cook/Martha Swope Associates.

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A CASE OF MIXED IDENTITIES

"...Chardonnays from California and Italy, Long Flat Red from Australia—a grab bag of enjoyable and affordable wines..."

OVER THE PAST TWO OR THREE months, I've come across a number of distinctive and enjoyable wines that would, I think, make up an interesting mixed case or two. These wines, most of which cost less than $10, include Chardonnays from California and Italy, California Cabernets, and 1981 red Bordeaux, plus a handful of others as dissimilar as Chevriot du Lac and Long Flat Red.

California wineries are now bottling more Chardonnay than any other grape variety. Nearly 300 wineries produce this wine, and many of them market two or three different labels. Chardonnays range in style from relatively light-bodied wines that emphasize varietal fruit to rich, intense, oaky, and mouth-filling ones. The lighter style is less demanding and easier to drink, but many current releases are thin, lacking in fruit and intensity of flavor, and overpriced. Fortunately, a number of wineries do market stylish Chardonnays for $10 or less. The Simi 1981 ($9.99) is appealing without being simple, and complex without being overwhelming. The Kendall-Jackson 1983 ($9.25), from a new winery situated in Lake County, is another very enjoyable Chardonnay, as is the ripe, supple Concannon 1982 ($8.65) from the Santa Maria Valley. To this group of good values I would add the 1982s from Parducci ($7.89) and Buena Vista ($9.99). The slightly higher price of another 1982 Chardonnay, that of Alexander Valley Vineyards ($10.99), is justified by its elegance and balance.

In contrast to the Californians, who began by applying a highly refined technology to wine-making and are now focusing more attention on soil and microclimate, the Italians—whose wine regions have been established for centuries—have only recently adopted the latest technology in their wineries, especially for their whites.

Compared with the dark, dull, and frequently oxidized Italian whites that were so common only a decade ago, the pale, cleanly made whites produced today in tremendous quantities represent great progress. Unfortunately, though, many whites have lost their character along with their flaws. There are, however, some well-defined whites to be found in such northerly regions as Trentino, Friuli, and the Veneto, including those made from Chardonnay grapes. The best of these are light-bodied, crisply acid, not high in alcohol, and unlikely to have spent any time in oak casks—they are very drinkable wines indeed, especially if consumed young. Chardonnays from Italy have been marketed for only a few years—the grapes used to be harvested together with Pinot Bianco and sold as such, until producers realized how popular Chardonnay was with American wine drinkers. Italian Chardonnays are lighter-bodied than those from Mâcon or California, and display less varietal fruit, but many are attractive and inexpensive. These wines do not improve with bottle age, so I tried only 1983s. The Chardonnay of Jermann ($7.75) is very good, and I also liked the more readily available one from Bollini ($4.99). Other good 1983 Chardonnays from Northern Italy are those of Pojer & Sandri ($6.75) and Plozner ($4.99).

Corkers: *An assortment of appealing wines.*

In addition, here is an assortment of five moderately priced whites from different regions that are well worth trying. Torres Viña Sol 1983 ($3.75) is a fresh, cleanly made Spanish wine from the Penedès region near Barcelona, with enough fruit to make it interesting. Zaca Mesa Toyon Blanc 1983 ($5.99) from California is a lively, distinctive white blended from several varieties, primarily Chardonnay. Clinton Vineyards, situated in the Hudson River region, only 80 miles from New York City, has produced delightful wines from the Seyval Blanc grape since 1977. The fruity and charming 1983 ($5.99) is no exception.

Although Sauvignon Blanc accounts for only 7 percent of Bordeaux's white-wine vineyards, a number of producers are now using this variety to make a crisp, dry white. The Chevalier Védrines 1983 ($3.99) is a successful version of this new style of Bordeaux Blanc. And Kendall-Jackson has just introduced a restrained and balanced 1983 Sauvignon Blanc with the proprietary name Chevriot du Lac ($7.49).

DESPITE THEIR FAME, THE MOST renowned châteaux of Bordeaux account for less than 5 percent of that region's red wines. Most of the rest is made up of moderately priced Bordeaux that display the brisk, tannic taste for which these wines are admired. Fifteen or twenty years ago, most of what was shipped here from Bordeaux, apart from the bottlings of the top châteaux, consisted of regional wines such as Médoc, Saint-Emilion, Saint-Julien, and Margaux. Today, these wines have been largely replaced by such proprietary brands as Mouton-Cadet, Maître d'Estournel, and La Cour Pavillon, and by an extensive range of château-bottled wines in the $4-to-$8 range. Château-bottled wines are not necessarily better than regional blends, but the latter tend to be simple reds, while the best of the château wines, which are often less expensive as well, have more character and individuality,

Illustration by Susan Stillman.

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Right now, most of the moderately priced château labels around—and all of the selections that follow—come from the very good 1981 vintage. Three wines that, at $4.99 each, offer good values in red Bordeaux are Châteaux Dillon, de la Grave, and Bonnet. Wines with more grip and intensity of flavor, from châteaux in the Médoc, are Sénéjac ($7.99), Patache d'Aux ($5.99), and Andron Blanquet ($6.29). Château Rahoul 1981 ($6.99), which comes from the Graves district, is a comparatively supple red.

California Cabernet Sauvignons usually taste riper and show more varietal intensity than the tightly knit, restrained reds of Bordeaux. Some people appreciate the subtlety and mouth-watering acidity of Bordeaux; others enjoy the fruit and richness of California Cabernets. Vintage variations are not as dramatic in California as in Bordeaux—a California winery may produce an excellent wine in almost any vintage. In fact, fine Cabernets are currently available from the vintages 1979 through 1982, including several for under $10.

While many of the more costly Cabernets emphasize power and longevity, most moderately priced ones tend to be less tannic and more supple. The Beringer 1980 Knights Valley Vineyard ($8.49), the Simi 1979 ($9.49), the Kendall-Jackson 1982 ($6.79), the Beaulieu Vineyard Rutherford 1980 ($9.29), and the Buena Vista 1981 ($9.99) are five such Cabernets. In addition to their regular releases, some wineries market a less expensive Cabernet under a different label that often provides excellent value—for example, Gran Val 1982 ($7.99) from Clos du Val, and River Oaks 1981 ($6.49) from Clos du Bois. Not surprisingly, the 1980 from Sonoma County that Clos du Bois bottled under its own name ($9.99) is even better—it's characterized by ripe fruit, good structure, and an intensity of flavor not usually found at this price.

And now for something completely different: As late as the mid-nineteenth century, the relatively light wines of Bordeaux were routinely beefed up with Hermitage, a sturdy red from the northern Rhône made from the Syrah grape; in fact, a "Lafite Hermitaged" was worth more than an unblended Lafite. This unusual combination is still produced in Australia, and can be found in a flavorful and mature 1980 from the Tyrrell winery called Long Flat Red ($4.99), made primarily from Cabernet Sauvignon and Hermitage (the Australian name for the Syrah grape). "We think the two together are better balanced than either one alone," explains Bruce Tyrrell. "The Cabernet gives it woomph up front, the Hermitage provides length and fills out the palate." ■

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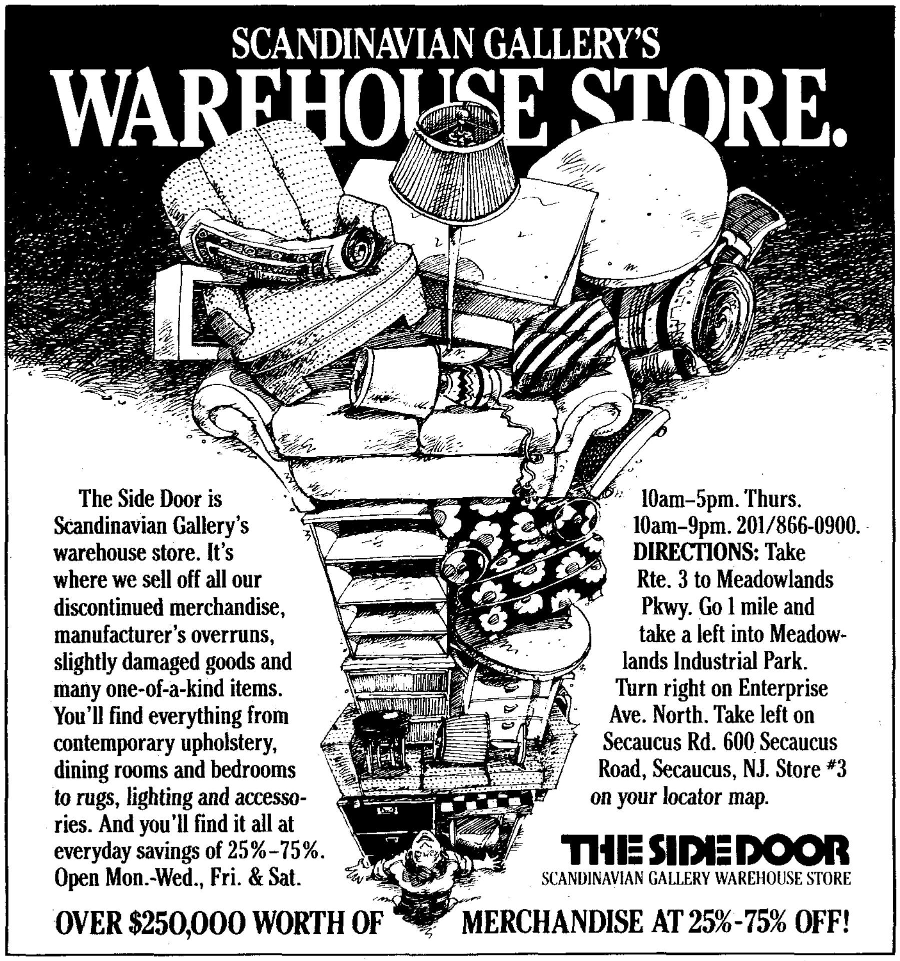

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The Side Door is Scandinavian Gallery's warehouse store. It's where we sell off all our discontinued merchandise, manufacturer's overruns, slightly damaged goods and many one-of-a-kind items. You'll find everything from contemporary upholstery, dining rooms and bedrooms to rugs, lighting and accessories. And you'll find it all at everyday savings of 25%-75%. Open Mon.-Wed., Fri. & Sat. 10am-5pm. Thurs. 10am-9pm. 201/866-0900. DIRECTIONS: Take Rte. 3 to Meadowlands Pkwy. Go 1 mile and take a left into Meadowlands Industrial Park. Turn right on Enterprise Ave. North. Take left on Secaucus Rd. 600 Secaucus Road, Secaucus, NJ. Store #3 on your locator map.

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SALES & BARGAINS

BY LEONORE FLEISCHER

Old and New

WOMEN'S FASHION SAMPLES, SIZES 4–20 (and some men's fashions), make up about half of this resale shop's merchandise. A recent visit found: samples from Japanese designer Kaiu's collection of cotton or cotton-and-linen-blend separates, here $28 (top), $50 (divided skirt), and $75 (pleated linen culotte); Japanese cotton culotte suit (size 6/8), here $120; Gabrielle & Kelly white linen skirt (size 14), here $40; DiMitri leather-collared silk suit that feels like wool (size 4), here $70; Indian cotton blouses, here $4; costume-jewelry necklaces and bracelets, here $4 each; espadrilles from France (size 6½N), here $5 a pair; four red leather shoulder bags, here $15 each; two new Hermès silk scarves, here $85 each; two Liberty of London silk scarves, here $40 each; men's white cotton jackets (in small sizes), here $17; Gianfranco Ferre silk rugby shirt, here $60; and much more. MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Buba's Way, Ltd., 1436 Lexington Ave., near 94th St. (534-7723); Mon.–Sat. 10:30 a.m.–6 p.m. and Thurs. 11 a.m.–7 p.m.*

Wicker

THIS HUGE FACTORY OUTLET, ONLY A few minutes over the George Washington Bridge, regularly discounts wicker furniture and accessories. For two weeks only, an additional 10 percent discount is being offered on selected merchandise. A few examples: all bookcases and *étagères* in stock, were $99.99–$149.99, now $89.19–$134.19; desks with matching chairs, were $259.99, now $209.99; painted-and-lined woven baskets, were $3.19 and $6.49, now $1.99 and $5.99; baby baskets in three sizes, were $5.99–$11.99, now $4.99–$10.99; picnic baskets, were $13.99–$26.99, now $9.99–$18.99; white wicker rocking chairs, were $119.99, now $99.99; malacca-rattan trunks, were $59.99, now $49.99. Also, lingerie chests, high five-drawer chests, six-drawer double dressers, were $199–$329, now $99–$299; and much more. M.C., V. accepted; refunds possible. *Wicker Factory Outlet, Inc., 1000 Industrial Ave., Ridgefield, N.J. (201-941-*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

0780); Wed.-Sat. 10 a.m.-5 p.m. By car from Manhattan: Take George Washington Bridge to Rte. 4 West, exit onto Grand Ave. toward Leonia; go south approximately three miles; outlet is on the right. Sale through 9/15.

Furniture

A ONE-DAY CLEARANCE OF FLOOR SAMples, special purchases, and in-stock items at this four-floor showroom includes: American of Martinsville twelve-piece Oriental pier-cabinet dining-room set, was $6,750, now $3,275; six-seat Bernhardt channel-back tight-seat modular unit, covered in gray velvet, was $2,750, now $1,495; Thomasville five-piece cherry wall system with entertainment center, was $6,750, now $2,975; two-piece sectional sofa bed with queen-size Serta Perfect Sleeper mattress, was $1,850, now $795; imported four-piece oak-and-rosewood wall system, was $3,950, now $1,695; Hickory French oak bedroom suite, was $5,450, now $2,895; Sealy Posturepedic supersoft queen-size sofa bed, covered in black or mauve parachute cloth, was $995, now $575; Italian black leather sofa with contrasting welt, was $2,400, now $1,295; black with brass trim or almond three-bay high-gloss-lacquer wall system, was $2,350, now $995; vanilla-lacquer pier bedroom set, was $3,650, now $2,275; six-seat custom-upholstered sectional sofa, was $3,100, now $1,695; five-piece tight-back leather sectional sofa, was $6,800, now $2,895; six-seat velvet modular unit with full-size sofa bed, was $2,900, now $1,795; burl-tambour twelve-piece dining-room set with bronzed-mirror table, was $6,700, now $3,895; contemporary quilted cotton-print sofa and love seat, were $1,800 for the set, now $995; five-piece rattan modular unit, was $2,750, now $1,395; and much more. Delivery available at additional cost. Everything sold as is. Checks accepted; no credit cards; all sales final. *Foremost Furniture Showroom, Inc., 8 West 30th St., tenth floor (889-6347); Sun. 9 a.m.-4 p.m.; 9/9 only.*

Glamour and Romance

BRIDAL GOWNS AND VERY DRESSY EVEningwear are on sale here for one day only. Very romantic wedding gowns, sizes 8 and 10, are on sale for a fraction of their retail value. A few examples: pure-silk-charmeuse gown with set-in waist and long train, trimmed with

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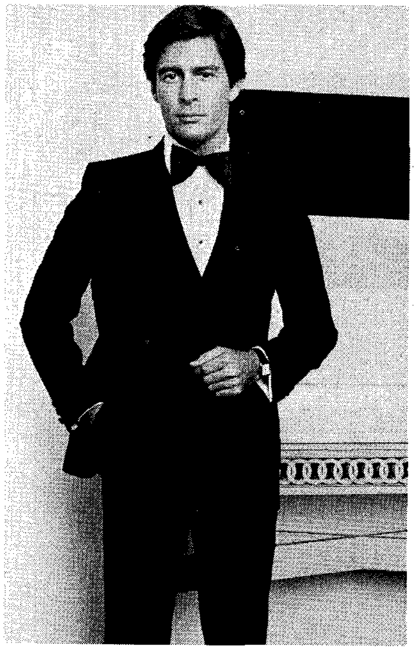

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Womens suits:	$149.95 to $195.95
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French lace, here $250; charmeuse-and-net ballerina gown with high neck, trimmed with iridescent lace leaves, here $175; silk peau de soie off-the-shoulder gown with three bustles, here $250; off-the-shoulder gown in point d'esprit, with tiered skirt, here $150; and much more. Also, a group of veils and headpieces, here $75 each. Dazzling eveningwear includes: heavily beaded evening jackets, sizes 6 and 8, here $150; matching beaded skirts, here $100; beaded tank tops, sizes 8–16, here $45; dressy skirts, in velvet or peau de soie, some with appliqués, here $75; cocktail and dinner dresses (most are black), sizes 8 and 12, in satin, lace, crêpe, and other fabrics, here $50–$450. Checks accepted; no credit cards; all sales final. *Eva Haynal Forsyth, 499 Seventh Ave., near 37th St., seventeenth floor (279-7485); Sat. 10 a.m.–5 p.m.; 9/8 only.*

One-Day Sale

AS PART OF THE ANNUAL TAMA (THIRD Avenue Merchants Association) Fair, Joan's Needlecraft Studio is having a one-day sale on yarn. Included are: Brunswick Germantown wool-worsted yarn, was $4.25 a 100-g. pull skein, now $2.50; Melrose Cravenella lightweight wool-and-rayon-blend yarn, was $4.65 (solid) and $5.25 (tweed) a 50-g. pull skein, now $2.65 and $3, respectively; Berroco Tiffany wool-and-acrylic-blend bouclé, was $4.25 a 50-g. pull skein, now $2.15; Galler Harmonieuse bulky homespun wool-and-mohair-blend yarn, was $9 a 75-g. hank, now $5; Galler Musarde worsted-weight wool-and-alpaca-blend yarn, was $7 a 50-g. hank, now $4; Knitting Fever Rubino ¼-in. rayon-tube ribbon yarn, was $4 a hank, now $2.25; bulky merino Astrakan wool yarn, was $5 a 50-g. skein, now $2.75; merino-wool Aran yarn, was $3.50 a 50-g. skein, now $2; Neveda Boucla bulky bouclé wool yarn, was $3.50 a 50-g. skein, now $2; Neveda Rubertin wool-and-angora-blend yarn, was $3.50 a 20-g. ball, now $2. Also, 50 percent off needlepoint and embroidery kits. Items not on sale will also be discounted: 10 percent off purchases of $25–$74; 20 percent off purchases of $75 and up. Cash-and-carry only; all sales final. *Joan's Needlecraft Studio, 145 East 27th St. (532-7129); Sun. 10 a.m.–5 p.m.; 9/9 only; rain date 9/16.*

Flowers and Trees

THIS COMPANY, WHICH SUPPLIES PLANTS for terraces, urban gardens, and office buildings, is holding a sale on flowers, plants, shrubs, and trees in its Long Island City greenhouse and nursery. Among the perennials: peonies, were $15 a 2-gal. container, now $10; 4-in. pots of artemisias, foxglove, columbines, and other plants, were $3.50, now $2–$2.50. Among the shrubs: junipers, were $15–$100, now $7–$40; hollies, were $15–$40, now $7–$25; glossy abelias, were $13, now $10; Potentillas, were $15, now $10; variegated dogwood, was $30, now $22; azaleas, were $18–$30, now $10–$15. Among the trees: birches, 6–9 ft., were $75–$200 (for weeping birches), now $50–$150; purple-leaf plum trees, 4–6 ft., were $30–$50, now $20–$30; Japanese maples, 3–6 ft., were $75–$200, now $40–$125; Atlas blue cedars, 6–8 ft., were $110–$255 (for weeping cedars), now $90–$180. Among the tropicals: hibiscuses, were $40, now $20–$25; very large spathiphyllums, were $150, now $75; and more. Cash only. Delivery available in Manhattan and Queens for $25 (in Brooklyn for $35). *Plant Specialists, Inc., 42-25 Vernon Blvd., Long Island City (392-9404); Sat.–Sun. 10 a.m.–4 p.m. By car from Manhattan: Take the lower roadway of 59th St. Bridge, turn right onto Jackson Ave., then right on 43rd Ave.; nursery is on 43rd Ave. between 9th St. and Vernon Blvd. Sale 9/8 and 9 only.*

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A Complete Entertainment Guide for the Week Beginning Sept. 5.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Sept. 4: "Phoenix Bird"; "Your Neighbor's Son: The Making of a Torturer." Opening Sept. 5: "American Pictures." #2—Thru Sept. 6: "Pauline at the Beach." Beg. Sept. 7: "Once Upon a Time in the West."

4. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Sept. 6: "Gremlins." Beg. Sept. 7 (tent.): "C.H.U.D."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. #1—Thru Sept. 3: "Beauty and the Beast"; "Les Enfants Terribles." Sept. 4: "Muriel"; "La Jetée." Sept. 5: "Orpheus"; "Testament of Orpheus." Sept. 6: "Alphaville"; "Numéro Deux." Sept. 7–8: "Red Desert"; "L'Avventura." Sept. 9–10: "Miracle in Milan"; "Umberto D." #2—Thru Sept. 4: Dewar's Village Jazz Festival. Beg. Sept. 5: "Breathless" (1959).

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"A Question of Silence." #2—"Ghostbusters."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Repo Man."

9. **ART—8th St. E. of University Pl.** 473-7014. "Purple Rain."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Sept. 3: "The Mask of Dimitrios"; "Three Strangers." Sept. 4: "Inherit the Wind"; "In the Heat of the Night." Sept. 5: "Folies-Bergère"; "Glorifying the American Girl." Sept. 6: "Wait Until Dark"; "Charade." Sept. 7–8: "The Thin Man"; "After the Thin Man." Sept. 9: "La Dolce Vita."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Sept. 6: "Gremlins"; "Sudden Impact."

12. **ENTERMEDIA—Second Ave. nr. 12th St.** 475-4191. Sept. 3: "Smithereens"; "Groupies." Sept. 4: "The Seduction of Mimi"; "Dear Maestro." Sept. 5–6: "Beau Père"; "Stay as You Are." Sept. 7–8: "The Best of the New York Erotic Film Festival"; "Immoral Tales." Sept. 9: "Reefer Madness"; "Sex Madness"; "The Cocaine Fiends."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Sept. 4: "Annie Hall"; "Manhattan." Sept. 5–6: "Bananas"; "Sleeper." Sept. 7–8: "The King of Comedy"; "Taxi Driver." Sept. 9–11: "The World According to Garp"; "The Hotel New Hampshire."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"The Woman in Red." #2—"Oxford Blues."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Bolero." #2—"Sugar Cane Alley." #3—"The Jigsaw Man." #4—"Erendira."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "C.H.U.D."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Bachelor Party."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Tightrope."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Flashpoint."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Ghostbusters." #2—"The Woman in Red." #3—"Bolero."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Dreamscape." #2—"Flashpoint."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Indiana Jones and the Temple of Doom."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Revenge of the Nerds." #2—"Purple Rain." #3—"Bachelor Party." #4—"Cloak and Dagger." #5—"The Neverending Story." #6—"Bachelor Party."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"C.H.U.D." #2—"Ghostbusters."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Footloose."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Tightrope."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Gremlins." #2—"Ninja Mission."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Red Dawn." **EMBASSY 3**—"Oxford Blues." **EMBASSY 4**—"Sheena."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Sept. 3: "The Godfather"; "The Godfather Part II." Sept. 4–5: "The Battle of Algiers"; "Z." Sept. 6–8: "Goldfinger"; "Thunderball." Sept. 9–10: "Raging Bull"; "Hard Times"; "Paradise Alley." #2—Thru Sept. 4: "Fame"; "Flashdance." Sept. 5–6: "Trading Places"; "48 Hrs." Sept. 7–8: "Citizen Kane"; "The Third Man." Sept. 9: "La Dolce Vita."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Bolero." #2—Program unavailable.

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Jungle Book."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Star Trek III: The Search for Spock."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "The Karate Kid."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Bolero."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Sept. 3: "The Atomic Cafe"; "Return of the Secaucus 7." Sept. 4: "Z"; "State of Siege." Sept. 5: "The Mystery of Kaspar Hauser"; "Meetings With Remarkable Men." Sept. 6: "Time Stands Still"; "Slave of Love." Sept. 7: "An Unfinished Piece for Player Piano"; "The Lady With a Dog." Sept. 8: "Ivan the Terrible, Part I & Part II." Sept. 9: "Crime and Punishment" (1970).

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Purple Rain."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. Thru Sept. 6: "Under the Volcano." Opening Sept. 7: "The Ballad of Narayama."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Metropolis."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Dreamscape."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "The 4th Man."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Careful He Might Hear You."

57. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. Thru Sept. 6: "Revenge of the Nerds." Opening Sept. 7: "The Last Winter."

58. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—"Tightrope." #2—"Flashpoint."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Karate Kid." **CORONET**—"Love Streams."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Return of Martin Guerre."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "The Bostonians." **CINEMA II**—753-0774. "Another Country."

61st Street and Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Cal." #2—832-2720. "The Jigsaw Man."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Woman in Red."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Indiana Jones and the Temple of Doom." #2—"Ghostbusters."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Gods Must Be Crazy."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Phar Lap."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Sept. 6: "Bachelor Party"; "The Muppets Take Manhattan."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Bolero."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"C.H.U.D." #2—"Ninja Mission."

82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. "Flashpoint."

83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—"Bolero." #2—"Purple Rain."

84. **COSMO**—116th St. nr. Lexington Ave. 534-0330. "C.H.U.D."; "Deathstalker."

61st Street and Above
West Side

85. **PARAMOUNT**—B'way at 61st St. 247-5070. "The Woman in Red."

86. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—Thru Sept. 6: "First Name: Carmen." Opening Sept. 7: "Full Moon in Paris." #2—Thru Sept. 6: "Another Time, Another Place." Beg. Sept. 7: "First Name: Carmen." #3—"Life Is a Bed of Roses."

88. **CINEMA STUDIO**—B'way at 66th St. 877-4040. #1—"Entre Nous." #2—"In the White City."

89. **REGENCY**—B'way nr. 67th St. 724-3700. Thru Sept. 4: "It's a Wonderful World"; "The Philadelphia Story." Sept. 5-6: "Dragonwyck"; "House of Strangers." Sept. 7-8: "Cleopatra." Sept. 9-10: "Another Language"; "Stamboul Quest."

90. **EMBASSY 72ND STREET TWIN**—On B'way. 724-6745. #1—"Old Enough." #2—"Last Night at the Alamo."

92. **LOEWS 83RD STREET QUAD**—On B'way. 877-3190. #1—"Ghostbusters." #2—"C.H.U.D." #3—"Purple Rain." #4—"Tightrope."

93. **NEW YORKER**—B'way nr. 88th St. 580-7900. #1—"Revenge of the Nerds." #2—"The Woman in Red."

95. **THALIA**—95th St. W. of B'way. 222-3370. Thru Sept. 4: "*Berlin Alexanderplatz.*" Sept. 5: "Shack Out on 101"; "The Whip Hand"; "Red Nightmare." Sept. 6: "Tales of Ordinary Madness"; "Coming Apart." Sept. 7: "The Seventh Seal"; "Wild Strawberries." Sept. 8: "The Harder They Come"; "Breathless" (1983). Sept. 9: "The Clowns"; "I Vitelloni."

96. **METRO CINEMA**—B'way nr. 99th St. 222-1200. Thru Sept. 6: "Once Upon a Time in the West." Sept. 7: "City Lights"; shorts. Sept. 8: "Modern Times"; shorts. Sept. 9: "The Great Dictator"; "Monsieur Verdoux."

97. **OLYMPIA QUAD**—B'way nr. 107th St. 865-8128. #1—"Bolero." #2—"The Jigsaw Man." #3—"Gremlins." #4—"Flashpoint."

98. **RKO COLISEUM TWIN**—B'way at 181st St. 927-7200. #1—"Ninja Mission." #2—"Bolero."

99. **ALPINE**—Dyckman St. at B'way. 567-3587. "Gremlins."

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Adm. $3; members $2. Sept. 7, 8:30 p.m.: "Why Not" (1969) by Arakawa.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm. Sept. 9, 2 p.m.: "Portrait of Teresa." Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. $5; members $4. Sept. 7, 8 p.m.: "Gaijin" (1979) by Tizuka Yamasaki.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Sept. 5, 8 p.m.: "Charlie Chan at the Opera" (1936) by H. Bruce Humberstone.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Donation $1.50. Sept. 4, 8 p.m.: The Lower East Side on Film: "Pull My Daisy" (1959) by Robert Frank, "Vestibule" (1978) by Ken Kobland, "A La Guerra" (1979) by Thomas Siegel, & "Hip Jeans Jeannie."

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Sept. 13: Lucille Ball: First Lady of Comedy. Thru Sept. 20: Metromedia and the Du Mont Legacy. Thru Sept. 29: Four Rare One-Hour Shows From *The Honeymooners.*

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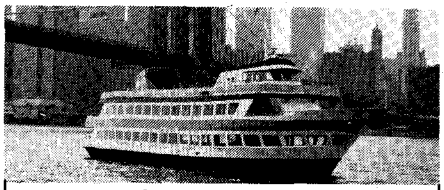

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MOVIES

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Sept. 6–18: Selections From the Circulating Video Library. Films: Sept. 3, 2:30 p.m.: "Night Mail" (1936) by G.P.O. Film Unit, & "Heart of Spain" (1937) by Frontier Films; 5 p.m.: "Blinkity Blink" (1955) by Norman McLaren, "Very Nice, Very Nice" (1961) by Arthur Lipsett, & "Bethune" (1964) by John Kemeny & Donald Brittain. Sept. 4, 2:30 p.m.: "Angel in the House" (1979) by Jane Jackson, & "The Life Story of Baal" (1978) by Edward Bennett; 6 p.m.: "Gala Day" (1963) by John Irwin, & "Poitín" (1978) by Bob Quinn. Sept. 6, 2:30 p.m.: Animation Program II; 6 p.m.: "L'Etoile de mer" (1928) by Man Ray, "The Cage" (1947) by Sidney Peterson, & "Anticipation of the Night" (1958) by Stan Brakhage. Sept. 7, 2:30 p.m.: "Land Without Bread" (1933) by Luis Buñuel, "Nazi Propaganda Films" (1933–37), & "Granton Trawler" (1934) by John Grierson; 6 p.m.: (Same as Sept. 3, 2:30 p.m.). Sept. 8, 2:30 p.m.: "Les Racquetteurs" (1958) by Gilles Groulx & Michel Brault, "The Back-Breaking Leaf" (1959) by Terence Macartney-Filgate, & "Lonely Boy" (1961) by Roman Kroitor & Wolf Koenig; 5 p.m.: "An American March" (1941) by Oskar Fischinger, "The Petrified Dog" (1948) by Sidney Peterson, "Scorpio Rising" (1963) by Kenneth Anger, "Oh Dem Watermelons" (1965) by Robert Nelson, "All My Life" (1966) by Bruce Baillie, & "Valse Triste" (1978) by Bruce Conner. Sept. 9, 2:30 p.m.: "The Little Train Robbery" (1905) & "The 'Teddy' Bears" (1907) by Edwin S. Porter, & "Rumpelstiltskin" (1915) by Thomas H. Ince; 5 p.m.: Animation, Program I.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Sept. 3 at 7 & 9:15 p.m., Sept. 4–5 at 7:30 & 9:45 p.m.: "Liquid Sky" (1983) by Slava Tsuckerman. Sept. 6 & 8 at 7:30 & 9:30 p.m., Sept. 7 at 7:45 & 9:45 p.m., Sept. 9 at 5, 7 & 9 p.m.: "Les Compères" (1983) by Francis Veber, with Gérard Depardieu; Sept. 7, 7:30 p.m.: "The Crimson Kimono" (1959) by Samuel Fuller.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3. Sept. 7, 2 p.m.: Animated films by John & Faith Hubley.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Films of Charles Chaplin: Sept. 4–6, at 4:30, 7 & 9:30 p.m.: "Tango Tangles" (1914), "His Favorite Pastime" (1914), "The Knockout" (1914), & "The Gentleman Tramp" (1977). Opening Sept. 7: Fri.–Sun. at 3:10, 5, 6:50, 8:40 & 10:30 p.m.: "Scarface" (1932) by Howard Hawks, with Paul Muni.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park, Queens. 592-5555. Free with museum adm. Sept. 8, 2 p.m.: "Dr. Seuss on the Loose" (1973) & "Hoober-Bloob Highway" (1983).

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Sept. 7–9, at 6 & 9:45 p.m.: "Escape From New York" (1981) by John Carpenter, & (at 7:40 p.m.) "Saturday Night Fever" (1977) by John Badham, with John Travolta.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Bolero." #2—Thru Sept. 6: "Dreamscape." Beg. Sept. 7: "Ninja Mission." #3—"Ghostbusters."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Bolero."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Ninja Mission." #2—"The Karate Kid."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Flashpoint." #2—"The Woman in Red."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"The Woman in Red." #2—"Gremlins."

106. **DOVER—Boston Rd. at E. 174th St.** 542-3511. Thru Sept. 6: "Gremlins." Beg. Sept. 7 (tent.): "C.H.U.D."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Ghostbusters." #2—"Tightrope." #3—"The Jigsaw Man." #4—"Flashpoint."

110. **KENT—E. 167th St. nr. Grand Conc.** 367-1288. Thru Sept. 6: "Gremlins." Beg. Sept. 7 (tent.): "C.H.U.D."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Tightrope." #2—"C.H.U.D."

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—"Sheena." #2—"C.H.U.D." #3—"Flashpoint." #4—"Ninja Mission."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Flashpoint."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Bolero." #2—"Flashpoint." #3—"Purple Rain."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—"Purple Rain." #2—"Ghostbusters." #3—"Bachelor Party." #4—"Tightrope."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"The Jigsaw Man." #2—"Revenge of the Nerds." #3—"Flashpoint."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"The Woman in Red." #2—"Red Dawn." #3—"Gremlins." #4—"Bolero." #5—"The Karate Kid." #6—"C.H.U.D." #7—"Purple Rain." #8—"Flashpoint." #9—"Tightrope." #10—"Ghostbusters." #11—"Ninja Mission."

Brooklyn

201. **BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Bolero." #2—"Ninja Mission." #3—"Tightrope." #4—"C.H.U.D." #5—Thru Sept. 6: "Red Dawn." Beg. Sept. 7: "Purple Rain."

202. **BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Flashpoint." #2—"The Woman in Red."

203. **BENSONHURST-BENSON—86th St. at 20th Ave.** 372-1617. #1—"The Woman in Red." #2—"The Karate Kid."

205. **BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"C.H.U.D." #2—"Ghostbusters." #3—"Ninja Mission."

206. **BENSONHURST-MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"The Jigsaw Man." #2—"Tightrope." #3—"Flashpoint." #4—"Bolero."

208. **BOROUGH PARK-WALKER—18th Ave. at 64th St.** 232-4500. "Revenge of the Nerds."

210. **BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Sept. 6: "Ninja Mission." Beg. Sept. 7: "The Last Winter." #2—"The Woman in Red." #3—"Tightrope." #4—"Bolero." #5—"C.H.U.D." #6—"Flashpoint."

211. **BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange.** 596-7070. #1—"Tightrope." #2—"The Woman in Red."

212. **CANARSIE-TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Bachelor Party." #2—"Tightrope." #3—"Bolero."

213. **COBBLE HILL-TWIN—Court St. at Butler.** 596-9113. #1—"Ghostbusters." #2—"Bolero."

214. **DOWNTOWN BROOKLYN-DUFFIELD—Duffield St. at Fulton.** 624-3591. #1—"Gremlins." #2—"Tightrope."

215. **DOWNTOWN BROOKLYN-LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"C.H.U.D." #2—"Purple Rain." #3—"Ninja Mission." #4—"Ghostbusters."

219. **FLATBUSH-RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. "Ninja Mission."

220. **FLATBUSH-RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—"Bolero." #2—"Tightrope." #3—"Ghostbusters." #4—"Purple Rain."

223. **FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"The Woman in Red." #2—"Ghostbusters."

225. **FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Gremlins." #2—"Red Dawn." #3—"Flashpoint." #4—"Revenge of the Nerds."

228. **GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. "Indiana Jones and the Temple of Doom."

231. **MIDWOOD-AVENUE U—At E. 16th St.** 336-1234. "Gremlins."

234. **MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Purple Rain." #2—"Dreamscape." #3—"Ninja Mission." #4—"Ghostbusters." #5—"Tightrope."

235. **MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Sept. 4: "Romancing the Stone." Beg. Sept. 5: "Star Trek III: The Search for Spock."

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236. PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."

237. RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Sept. 6: "Bachelor Party." Beg. Sept. 7: "Ninja Mission." #2—"Tightrope." #3—"Bolero."

238. WILLIAMSBURG-COMMODORE—B'way at Rodney St. 384-7259. #1—"Bolero"; "10 to Midnight." #2—"Ninja Mission"; "Gremlins."

Staten Island

300. ELTINGVILLE-AMBOY— 356-3800. #1—"Tightrope." #2—"C.H.U.D."

303. NEW DORP-HYLAN— 351-6601. #1—"Ghostbusters." #2—"Flashpoint."

304. NEW DORP-LANE— 351-2110. "The Woman in Red."

305. NEW DORP-RAE— 979-0444. #1—"Tightrope." #2—"The Karate Kid."

306. NEW DORP-RKO FOX PLAZA— 987-6800. #1—"Oxford Blues." #2—"Bolero."

307. NEW SPRINGVILLE-ISLAND— 761-6666. #1—"Revenge of the Nerds." #2—"Bolero."

308. NEW SPRINGVILLE-RKO RICHMOND— 761-3103. "Dreamscape."

Queens

401. ASTORIA-UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"The Jigsaw Man." #2—"Tightrope." #3—"Bolero." #4—"Flashpoint."

402. BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Tightrope." #2—"Ghostbusters."

403. BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—"The Jigsaw Man." #2—"Flashpoint." #3—"The Karate Kid." #4—Program unavailable.

406. CORONA-PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. "Indiana Jones and the Temple of Doom."

407. DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—"The Woman in Red." #2—"Revenge of the Nerds." #3—"The Jigsaw Man." #4—"Revenge of the Nerds." #5—"Dreamscape." #6—"Oxford Blues." #7—"Bachelor Party."

408. ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"C.H.U.D." #2—"The Woman in Red."

410. FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"The Woman in Red." #2—"C.H.U.D." #3—"Ghostbusters." #4—Program unavailable.

411. FLUSHING-RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Purple Rain." #2—"Revenge of the Nerds." #3—"Tightrope."

412. FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Ghostbusters." #2—"Flashpoint." #3—"Ninja Mission."

413. FLUSHING-UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Dreamscape." #2—"Bachelor Party." #3—"Bolero." #4—Program unavailable.

414. FLUSHING-UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"The Jigsaw Man." #2—"Gremlins."

416. FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—"Indiana Jones and the Temple of Doom." #2—Thru Sept. 6: "Bachelor Party."

417. FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"The Karate Kid." #2—"Flashpoint."

419. FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Ghostbusters."

420. FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Tightrope." #2—"Revenge of the Nerds." #3—"The Jigsaw Man." #4—"Bolero."

422. FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—"Erendira." #2—"C.H.U.D." #3—"The Karate Kid." #4—"The Woman in Red." #5—"The Jigsaw Man."

423. FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Bolero." #2—"Flashpoint."

424. GLEN OAKS-RKO—Union Tpke. at 255th St. 347-7777. "Flashpoint."

426. JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"C.H.U.D." #2—"Oxford Blues." #3—"The Karate Kid."

427. JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave. 429-8004. #1—"Ninja Mission." #2—"Tightrope."

428. JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Sept. 6: "Bachelor Party." #2—"Flashpoint." #3—"Bolero."

433. JAMAICA-ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. "Purple Rain"; "Police Academy."

436. KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr. 268-3636. "Indiana Jones and the Temple of Doom."

438. MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St. 894-4183. "C.H.U.D."; "Angel."

439. OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Tightrope." #2—"The Jigsaw Man."

442. REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Sept. 6: "The Neverending Story"; "Never Say Never Again."

443. REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—"Indiana Jones and the Temple of Doom." #2—"Footloose"; "Flashdance." #3—"Gremlins."

445. RICHMOND HILL-LEFFERTS—Liberty Ave. at 122nd. St. 843-8240. Program unavailable.

447. ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"C.H.U.D." #2—"Bolero"; "The Muppets Take Manhattan."

448. SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"The Woman in Red." #2—"Bolero."

450. WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Bachelor Party." #2—"The Woman in Red."

451. WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St. 296-2325. "Gremlins"; "Police Academy."

453. WOODSIDE-DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Spanish films.

Long Island

(Area Code 516)
Nassau County

500. BALDWIN-GRAND AVENUE— 223-2323. #1—"The Karate Kid." #2—"The Woman in Red."

501. BALDWIN-RKO— 223-9230. "Flashpoint."

502. BELLEROSE-RKO— 775-1351. Thru Sept. 4: "Romancing the Stone." Beg. Sept. 5: "Star Trek III: The Search for Spock."

507. BETHPAGE-MID-ISLAND— 796-7500. Program unavailable.

511. EAST MEADOW-FLICK— 794-8008. Program unavailable.

512. EAST MEADOW-MEADOWBROOK— 731-2423. #1—"Tightrope." #2—"The Jigsaw Man." #3—"Purple Rain." #4—"Bolero."

514. ELMONT-ARGO— 437-0356. Program unavailable.

517. FLORAL PARK-RKO FLORAL— 352-2280. "Tightrope."

518. FRANKLIN SQUARE-FRANLKIN— 775-3257. #1—"Ninja Mission." #2—"The Jigsaw Man."

519. GARDEN CITY-RKO ROOSEVELT FIELD— 741-4007. #1—"Bolero." #2—"Dreamscape." #3—"Indiana Jones and the Temple of Doom."

521. GARDEN CITY PARK-RKO PARK EAST— 741-8484. "Ghostbusters."

523. GREAT NECK-SQUIRE— 466-2020. #1—"Bolero." #2—"Tightrope." #3—"Flashpoint."

524. HEWLETT-RKO— 791-6768. Thru Sept. 4: "Romancing the Stone." Beg. Sept. 5: "Star Trek III: The Search for Spock."

526. HICKSVILLE-HICKSVILLE— 931-0749. #1—"Bachelor Party." #2—"Bolero."

528. HICKSVILLE-MID-PLAZA NORTH— 433-2400. "Revenge of the Nerds." **SOUTH—**"The Jigsaw Man."

529. LAWRENCE-RKO— 371-0203. #1—"The Karate Kid." #2—"C.H.U.D." #3—"Indiana Jones and the Temple of Doom."

530. LEVITTOWN-LEVITTOWN— 731-0516. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."

531. LEVITTOWN-LOEWS NASSAU— 731-5400. #1—"C.H.U.D." #2—"Flashpoint." #3—"Oxford Blues." #4—"Ghostbusters." #5—"The Woman in Red." #6—"The Karate Kid."

532. LONG BEACH-LIDO— 432-0056. Thru Sept. 6: "Gremlins"; "Thank God It's Friday."

533. LYNBROOK-LYNBROOK— 593-1033. #1—"Bolero." #2—"The Jigsaw Man." #3—"Flashpoint." #4—Program unavailable.

534. LYNBROOK-STUDIO ONE— 599-1444. "Another Country."

535. MALVERNE-TWIN— 599-6966. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."

536. MANHASSET-MANHASSET— 627-7887. #1—"Bachelor Party." #2—Tent.: "The Jigsaw Man." #3—Thru Sept. 6: "L'Eté Meurtrier."

537. MANHASSET-RKO CINEMA— 627-1300. "The 4th Man."

540. MASSAPEQUA-PEQUA— 799-6464. "Ghostbusters."

541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL— 795-2244. #1—"Tightrope." #2—"Revenge of the Nerds." #3—"The Karate Kid." #4—"Gremlins." #5—"Flashpoint." #6—"Purple Rain." #7—"Bolero." #8—"The Woman in Red." #9—Program unavailable.

543. MERRICK-HOLIDAY PARK— 546-1271. #1—"Tightrope." #2—"Ghostbusters."

544. MERRICK-MALL— 523-4424. Program unavailable.

545. NEW HYDE PARK-HERRICKS— 747-0555. #1—"The Woman in Red." #2—"The Karate Kid."

547. OCEANSIDE-OCEANSIDE— 536-7565. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom."

548. OLD BETHPAGE-CINE CAPRI— 752-1610. "Gremlins."

550. PLAINVIEW-OLD COUNTRY— 931-4242. #1—"Ghostbusters." #2—"The Woman in Red."

551. PLAINVIEW-RKO MORTON VILLAGE— 938-2323. "Ninja Mission."

552. PLAINVIEW-RKO TWIN— 931-1333. #1—"The Karate Kid." #2—"Oxford Blues."

554. PORT WASHINGTON-MOVIES— 944-6200. #1—"Tightrope." #2—"The Woman in Red." #3—"Oxford Blues."

557. ROCKVILLE CENTRE-RKO FANTASY— 764-8000. "Ninja Mission."

558. ROCKVILLE CENTRE-RKO TWIN— 678-3121. #1—"Tightrope." #2—"Bachelor Party."

559. ROSLYN-ROSLYN— 621-8488. #1—"Ghostbusters." #2—"The Karate Kid."

561. SYOSSET-SYOSSET— 921-5810. #1—"Dreamscape." #2—"Flashpoint." #3—"Tightrope."

562. SYOSSET-UA CINEMA 150— 364-0700. Tent.: "Red Dawn."

566. VALLEY STREAM-RKO GREEN ACRES— 561-2100. #1—"Dreamscape." #2—"Revenge of the Nerds." #3—"Flashpoint."

567. VALLEY STREAM-SUNRISE— 825-5700. #1—"Tightrope." #2—"C.H.U.D." #3—"Gremlins." #4—"Ninja Mission." #5—"The Karate Kid." #6—"Bolero." #7—"Ghostbusters." #8—"The Woman in Red." #9—"Oxford Blues." #10—"The Jigsaw Man." #11—"Purple Rain."

571. WANTAGH-RKO— 781-6969. "The Jigsaw Man."

573. WESTBURY-DRIVE-IN— 334-3400. #1—"Ninja Mission." #2—"Tightrope." #3—"Flashpoint."

574. WESTBURY-WESTBURY— 333-1911. #1—Thru Sept. 6: "The Neverending Story." #2—"Gremlins."

Suffolk County

601. BABYLON-BABYLON— 669-3399. "The Jigsaw Man."

602. **BABYLON-RKO—** 669-0700. #1—"Dreamscape." #2—"Ghostbusters."

603. **BABYLON-SOUTH BAY—** 587-7676. #1—"Bolero." #2—"Purple Rain." #3—"The Woman in Red."

604. **BAY SHORE-CINEMA—** 665-1722. "Revenge of the Nerds."

606. **BAY SHORE-LOEWS SOUTH SHORE MALL—** 666-4000. #1—"C.H.U.D." #2—"Tightrope."

608. **BAY SHORE-SUNRISE DRIVE-IN—** 665-1111. #1—"Flashpoint." #2—Tent.: "The Jigsaw Man."

609. **BRENTWOOD-BRENTWOOD—** 273-3900. "Indiana Jones and the Temple of Doom."

612. **CENTER MORICHES-CENTER—** 878-2100. "Gremlins."

613. **CENTEREACH-CENTEREACH—** 588-0088. "Gremlins."

614. **COMMACK-DRIVE-IN—** 499-2900. "Tightrope."

616. **COMMACK-MULTIPLEX—** 462-6953. #1—"Gremlins." #2—"The Jigsaw Man." #3—"Purple Rain." #4—"Flashpoint." #5—"Oxford Blues." #6—"The Karate Kid." #7—"Bolero." #8—"Indiana Jones and the Temple of Doom." #9—"Red Dawn." #10—"Tightrope." #11—"The Woman in Red."

617. **COMMACK-RKO—** 499-4545. #1—"Ghostbusters." #2—"Revenge of the Nerds."

618. **COPIAGUE-JOHNNY ALL-WEATHER DRIVE-IN—** 842-4258. "Bolero."

621. **CORAM-PINE—** 698-6442. #1—"Purple Rain." #2—"Flashpoint."

622. **DEER PARK-DEER PARK—** 667-2440. "Bachelor Party."

625. **EAST HAMPTON-CINEMAS—** 324-0448. #1—"Tightrope." #2—"The Jigsaw Man." #3—"Ghostbusters." #4—"Bolero." #5—"Revenge of the Nerds."

626. **EAST NORTHPORT-LARKFIELD—** 261-0043. "Indiana Jones and the Temple of Doom."

627. **EAST SETAUKET-RKO FOX—** 473-2400. "Flashpoint."

628. **ELWOOD-ELWOOD—** 499-7800. #1—"Bolero." #2—"C.H.U.D."

629. **FARMINGVILLE-COLLEGE PLAZA—** 698-2200. #1—Tent.: "The Karate Kid." #2—Program unavailable.

630. **GREENPORT-GREENPORT—** 477-0500. Thru Sept. 6: "Tightrope." Beg. Sept. 7: "Indiana Jones and the Temple of Doom."

632. **HUNTINGTON-RKO SHORE—** 421-5200. #1—"Ghostbusters." #2—"Bolero." #3—"Oxford Blues." #4—"Flashpoint."

633. **HUNTINGTON-RKO WHITMAN—** 423-1300. "Tightrope."

634. **HUNTINGTON-RKO YORK—** 421-3911. "The Jigsaw Man."

635. **ISLIP-ISLIP—** 581-5200. #1—"Bachelor Party." #2—"Flashpoint." #3—"The Woman in Red."

637. **LAKE GROVE-RKO SMITH HAVEN MALL—** 724-9550. "Tightrope."

638. **LAKE RONKONKOMA-LAKESIDE—** 981-7100. "Indiana Jones and the Temple of Doom."

639. **LINDENHURST-LINDENHURST—** 888-5400. "Gremlins."

640. **MATTITUCK-MATTITUCK—** 298-4405. #1—"The Woman in Red." #2—"Tightrope." #3—"Bachelor Party."

641. **MONTAUK-THE MOVIES—** 668-2393. "Indiana Jones and the Temple of Doom."

642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "The Jigsaw Man." **OUTDOOR—**"Flashpoint."

643. **NORTH BABYLON-NORTH BABYLON—** 667-2495. #1—"Flashpoint." #2—"Ninja Mission."

644. **NORTHPORT-NORTHPORT—** 261-8600. "Gremlins."

645. **OAKDALE-OAKDALE—** 589-8118. "Gremlins."

646. **OCEAN BEACH-COMMUNITY—** 583-5184. Sept. 7–8: "Entre Nous."

648. **PATCHOGUE-PATCHOGUE—** 475-0601. #1—"Bolero." #2—"Tightrope." #3—Tent.: "Red Dawn."

649. **PATCHOGUE-RKO PLAZA—** 475-5225. #1—"Ghostbusters." #2—"C.H.U.D."

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Dreamscape." **OUTDOOR—** "Ninja Mission."

651. **PATCHOGUE-SUNWAVE—** 475-7766. #1—"Flashpoint." #2—"Gremlins."

653. **PORT JEFFERSON-MINI EAST—** 928-6555. "Tightrope." **WEST**—Thru Sept. 6: "The Jigsaw Man." Beg. Sept. 7 (tent.): "Bachelor Party."

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN—** 473-1200. Thru Sept. 4: "Romancing the Stone." Beg. Sept. 5: "Star Trek III: The Search for Spock."

655. **RIVERHEAD-SUFFOLK—** 727-3133. "Purple Rain"; "Police Academy."

656. **ROCKY POINT-DRIVE-IN—** 744-8900. Tent.: "The Jigsaw Man."

657. **SAG HARBOR-SAG HARBOR—** 725-0010. Thru Sept. 6: "Carmen." Beg. Sept. 7: "Pauline at the Beach."

658. **SAYVILLE-SAYVILLE—** 589-0232. #1—"Oxford Blues." #2—"Indiana Jones and the Temple of Doom." #3—"The Woman in Red."

659. **SHIRLEY-DRIVE-IN—** 281-5444. "Flashpoint."

660. **SHIRLEY-TWIN—** 281-4466. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom."

662. **SMITHTOWN-SMITHTOWN—** 265-1551. "Dreamscape."

663. **SOUTHAMPTON-SOUTHAMPTON—** 283-1300. #1—"The Woman in Red." #2—Thru Sept. 6: "Indiana Jones and the Temple of Doom." Beg. Sept. 7 (tent.): "Revenge of the Nerds." #3—Thru Sept. 6: "Oxford Blues." Beg. Sept. 7 (tent.): "Tightrope."

664. **STONY BROOK-LOEWS—** 751-2300. #1—"C.H.U.D." #2—"Ghostbusters." #3—"The Woman in Red."

666. **WEST ISLIP-TWIN—** 669-2626. #1—Thru Sept. 6: "The Karate Kid." Beg. Sept. 7 (tent.): "Gremlins." #2—"Indiana Jones and the Temple of Doom."

667. **WESTHAMPTON-HAMPTON ARTS—** 288-2600. #1—"Oxford Blues." #2—"The Woman in Red."

668. **WESTHAMPTON-WESTHAMPTON—** 288-1500. "Flashpoint."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE—** 234-7300. #1—"The Woman in Red." #2—"Flashpoint."

701. **BEDFORD VILLAGE-CINEMA 22—** 234-9577. "Tightrope."

702. **BRONXVILLE-BRONXVILLE—** 961-4030. #1—"Ghostbusters." #2—"The Karate Kid." #3—"Flashpoint."

705. **GREENBURGH-CINEMA 100—** 946-4680. #1—"Flashpoint." #2—"The Karate Kid."

707. **HARRISON-SILVER SCREEN—** 835-2961. Thru Sept. 4: "Carmen"; "Blood Wedding." Sept. 5–11: "The Hidden Fortress."

708. **HARTSDALE-CINEMA—** 428-2200. #1—"The Woman in Red." #2—Thru Sept. 6: "Oxford Blues." #3—Program unavailable. #4—"Ghostbusters."

709. **LARCHMONT-PLAYHOUSE—** 834-3001. "The Jigsaw Man."

710. **MAMARONECK-PLAYHOUSE—** 698-2200. #1—"Tightrope." #2—"Bachelor Party." #3—"Flashpoint." #4—Tent.: "Purple Rain."

711. **MOUNT KISCO-MOUNT KISCO—** 666-6900. #1—"Bolero." #2—"Ghostbusters."

714. **NEW ROCHELLE-RKO PROCTORS—** 632-1100. #1—"Gremlins." #2—"Flashpoint." #3—"Ninja Mission." #4—"Purple Rain." #5—"C.H.U.D." #6—"Bolero." #7—"Ghostbusters."

715. **NEW ROCHELLE-TOWN—** 632-4000. "Tightrope."

716. **OSSINING-ARCADIAN—** 941-5200. #1—"Tightrope." #2—"Bolero."

717. **PEEKSKILL-BEACH—** 737-6262. #1—"The Woman in Red." #2—"Gremlins." #3—"Ghostbusters." #4—"Revenge of the Nerds."

719. **PEEKSKILL-WESTCHESTER MALL—** 528-8822. #1—"The Karate Kid." #2—"Tightrope."

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#3—Thru Sept. 6: "Ninja Mission." #4—"Dreamscape."

720. **PELHAM-PICTURE HOUSE**— 738-3160. "Indiana Jones and the Temple of Doom."

721. **PLEASANTVILLE-ROME**— 769-0720. #1—"The Woman in Red." #2—"Gremlins."

722. **RYE-RYE RIDGE**— 939-8177. #1—"Oxford Blues." #2—"The Woman in Red."

723. **SCARSDALE-FINE ARTS**— 723-6699. "Another Country."

724. **SCARSDALE-PLAZA**— 725-0078. "Gremlins."

727. **WHITE PLAINS-GALLERIA**— 997-8198. #1—"Tightrope." #2—"Revenge of the Nerds."

728. **WHITE PLAINS-UA CINEMA**— 946-2820. "Dreamscape."

730. **YONKERS-CENTRAL PLAZA**— 793-3232. #1—Thru Sept. 6: "Red Dawn." #2—"Dreamscape."

731. **YONKERS-KENT**— 237-3440. #1—"Indiana Jones and the Temple of Doom." #2—"Bolero."

732. **YONKERS-MOVIELAND**— 793-0002. #1—"Tightrope." #2—"The Woman in Red." #3—"Purple Rain." #4—"Revenge of the Nerds."

733. **YONKERS-PARK HILL**— 969-4477. #1—"Bolero." #2—"Ninja Mission." #3—"C.H.U.D."

735. **YORKTOWN HEIGHTS-TRIANGLE**— 245-7555. #1—"Bolero." #2—"Flashpoint."

Rockland County

740. **BLAUVELT-NYACK DRIVE-IN**— 358-1844. "Flashpoint."

742. **MONSEY-ROCKLAND DRIVE-IN**— 356-4040. "Ninja Mission"; "Vigilante."

743. **NANUET-MALL**— 623-6336. Program unavailable.

744. **NANUET-ROUTE 59**— 623-3355. Tent.: "Red Dawn."

745. **NANUET-THE MOVIES**— 623-0211. #1—"Purple Rain." #2—"Ghostbusters." #3—"Flashpoint." #4—"The Karate Kid." #5—"The Woman in Red."

746. **NEW CITY-TOWN**— 634-5100. #1—"Tightrope." #2—"Oxford Blues."

747. **NEW CITY-UA CINEMA 304**— 634-8200. #1—"Bolero." #2—"The Jigsaw Man."

748. **NYACK-CINEMA EAST**— 358-6631. "Bolero."

750. **ORANGEBURG-303 DRIVE-IN**— 359-2021. Program unavailable.

751. **PEARL RIVER-CENTRAL**— 735-2530. "Bachelor Party."

752. **PEARL RIVER-PEARL RIVER**— 735-6500. "Oxford Blues."

754. **SPRING VALLEY-CINEMA 45**— 352-1445. "Dreamscape."

755. **STONY POINT-9 W CINEMA**— 942-0303. "C.H.U.D."

756. **SUFFERN-LAFAYETTE**— 357-6030. "Indiana Jones and the Temple of Doom."

758. **WEST HAVERSTRAW-PLAZA**— 947-2220. "Flashpoint."

Connecticut

(Area Code 203)
Fairfield County

772. **BRIDGEPORT-RKO MERRITT**— 372-3013. #1—"Ninja Mission." #2—"C.H.U.D."

773. **BROOKFIELD-FINE ARTS**— 775-0070. #1—"Revenge of the Nerds." #2—"Dreamscape."

774. **DANBURY-CINE**— 743-2200. #1—"The Woman in Red." #2—"Oxford Blues." #3—"The Karate Kid."

775. **DANBURY-CINEMA**— 748-2923. #1—"Tightrope." #2—"Ghostbusters."

777. **DANBURY-PALACE**— 748-7496. #1—"Bolero." #2—"Flashpoint." #3—"C.H.U.D."

778. **DARIEN-PLAYHOUSE**— 655-0100. "The Karate Kid."

779. **FAIRFIELD-COMMUNITY**— 255-6555. #1—"The Karate Kid." #2—"Bolero."

780. **FAIRFIELD-COUNTY**— 334-1411. "Ninja Mission."

781. **GREENWICH-CINEMA**— 869-6030. #1—"Revenge of the Nerds." #2—"The Jigsaw Man."

782. **GREENWICH-PLAZA**— 869-4030. #1—"The Karate Kid." #2—"Flashpoint." #3—"The Woman in Red."

783. **NEW CANAAN-PLAYHOUSE**— 966-0600. "Ghostbusters."

784. **NORWALK-CINEMA**— 838-4504. #1—"Bolero." #2—"The Woman in Red."

785. **NORWALK-NORWALK**— 866-9202. "Purple Rain."

788. **SOUTH NORWALK-SONO**— 866-9202. Thru Sept. 4: "Sugar Cane Alley." Sept. 5–9: "Liquid Sky."

789. **SPRINGDALE-STATE**— 325-0250. "Gremlins."

790. **STAMFORD-AVON**— 324-9205. #1—"Bolero." #2—"C.H.U.D."

791. **STAMFORD-CINEMA**— 324-3100. #1—"Red Dawn." #2—"Ghostbusters." #3—"Purple Rain."

792. **STAMFORD-PARK PLACE**— 323-1600. #1—Thru Sept. 6: "L'Eté Meurtrier." #2—Thru Sept. 6: "Footloose."

793. **STAMFORD-RIDGEWAY**— 323-5000. #1—"Tightrope." #2—"Oxford Blues."

794. **TRUMBULL-TRANS-LUX**— 374-0462. #1—"Ghostbusters." #2—"Tightrope." #3—"Flashpoint."

795. **WESTPORT-FINE ARTS**— 227-3324. #1—"Ghostbusters." #2—"Revenge of the Nerds." #3—227-9619. "The Jigsaw Man." #4—226-6666. "Oxford Blues."

796. **WESTPORT-POST**— 227-0500. "Flashpoint."

798. **WILTON-CINEMA**— 762-5678. "Tightrope."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN**— 997-6873. #1—"The Muppets Take Manhattan"; "C.H.U.D." #2—"Indiana Jones and the Temple of Doom." #3—"Ghostbusters."

801. **HARRISON-WARNER**— 482-8550. #1—"Tightrope." #2—Thru Sept. 6: "Ninja Mission."

803. **JERSEY CITY-HUDSON PLAZA**— 433-1100. #1—Thru Sept. 6: "Bachelor Party." #2—Program unavailable.

804. **JERSEY CITY-LOEWS**— 653-4600. #1—"Ninja Mission." #2—"C.H.U.D." #3—"Ghostbusters."

805. **JERSEY CITY-STATE**— 653-5200. #1—"The Jigsaw Man." #2—"Tightrope." #3—"Flashpoint." #4—"Bolero."

806. **SECAUCUS-LOEWS HARMON COVE**— 866-1000. #1—"Tightrope." #2—"Ghostbusters." #3—"The Karate Kid." #4—"C.H.U.D."

807. **SECAUCUS-LOEWS MEADOW**— 866-6161. #1—"Purple Rain." #2—"Red Dawn." #3—"The Woman in Red." #4—"Bolero." #5—"Oxford Blues." #6—"Flashpoint."

808. **UNION CITY-CINEMA**— 865-5600. #1—Program unavailable. #2—"Indiana Jones and the Temple of Doom." #3—"Gremlins"; "Police Academy."

809. **WEST NEW YORK-MAYFAIR**— 865-2010. "Gremlins"; "Cannonball Run II."

Essex County

810. **BLOOMFIELD-CENTER**— 748-7900. "Ghostbusters."

811. **BLOOMFIELD-RKO ROYAL**— 748-3555. #1—"Ninja Mission." #2—"Gremlins."

813. **CEDAR GROVE-CINEMA 23**— 239-1462. Program unavailable.

814. **EAST ORANGE-RKO HOLLYWOOD**— 678-2262. "Ninja Mission."

815. **IRVINGTON-CASTLE**— 372-9324. #1—Thru Sept. 6: "Purple Rain"; "Sparkle." Beg. Sept. 7: "Gremlins"; "Police Academy." #2—"C.H.U.D."; "Angel."

817. **LIVINGSTON-COLONY**— 992-0800. "The Jigsaw Man."

818. **MAPLEWOOD-MAPLEWOOD**— 763-3100. "Indiana Jones and the Temple of Doom."

819. **MILLBURN-RKO**— 376-0800. #1—"Oxford Blues." #2—"Bolero."

821. **MONTCLAIR-CLARIDGE**— 746-5564. #1—"The 4th Man." #2—"Indiana Jones and the Temple of Doom." #3—"The Karate Kid."

822. **MONTCLAIR-WELLMONT**— 783-9500. #1—"Purple Rain." #2—"Tightrope." #3—"C.H.U.D."

823. **NEWARK-DRIVE-IN**— 344-2800. Blue—"C.H.U.D."; "Children of the Corn." Red—"Bolero"; "The Last American Virgin." Green—"Ninja Mission"; "Purple Rain."

825. **NUTLEY-FRANKLIN**— 667-1777. #1—"Flashpoint." #2—"Indiana Jones and the Temple of Doom." #3—"Gremlins."

827. **UPPER MONTCLAIR-BELLEVUE**— 744-1455. #1—"Dreamscape." #2—"Ghostbusters." #3—"Flashpoint."

828. **VERONA-VERONA**— 239-0880. "Bolero."

830. **WEST ORANGE-ESSEX GREEN**— 731-7755. #1—"Tightrope." #2—"Revenge of the Nerds." #3—"The Woman in Red."

Union County

840. **BERKELEY HEIGHTS-BERKELEY**— 464-8888. "Gremlins."

841. **CRANFORD-RKO**— 276-9120. #1—"The Karate Kid." #2—"Bolero."

842. **ELIZABETH-ELMORA**— 352-3483. "Gremlins."

846. **LINDEN-TWIN**— 925-9787. #1—"C.H.U.D." #2—"Bolero."

848. **ROSELLE PARK-PARK**— 245-0358. "Red Dawn."

849. **SUMMIT-STRAND**— 273-3900. "The Woman in Red."

851. **UNION-FIVE POINTS**— 964-3466. "Tightrope."

852. **UNION-LOST PICTURE SHOW**— 964-4497. "Flashpoint."

854. **UNION-RKO**— 686-4373. #1—"Ghostbusters." #2—"Bachelor Party."

857. **WESTFIELD-RIALTO**— 232-1288. #1—"Flashpoint." #2—"The Jigsaw Man." #3—Program unavailable.

858. **WESTFIELD-TWIN**— 654-4720. #1—"The Woman in Red." #2—"Gremlins."

Bergen County

860. **BERGENFIELD-BERGENFIELD**— 385-1600. "Bolero."

861. **CLOSTER-CLOSTER**— 768-8800. "Flashpoint."

862. **EDGEWATER-LOEWS SHOWBOAT**— 941-3660. #1—"Purple Rain." #2—"C.H.U.D." #3—"The Woman in Red." #4—"The Jigsaw Man."

863. **EMERSON-TOWN**— 261-1000. "The Woman in Red."

864. **FAIR LAWN-HYWAY**— 796-1717. #1—"Bolero." #2—"The Jigsaw Man."

866. **FAIRVIEW-TWIN**— 941-2424. #1—"Flashpoint." #2—"Ninja Mission."

867. **FORT LEE-LINWOOD**— 944-6900. #1—"Tightrope." #2—"Bolero."

868. **FORT LEE-SHARON**— 224-0202. Thru Sept. 6: "The Karate Kid."

873. **OAKLAND-TWIN**— 337-4478. #1—"Ghostbusters." #2—"Tightrope."

874. **PALISADES PARK-PARK LANE**— 944-1086. #1—"Gremlins." #2—"Indiana Jones and the Temple of Doom."

875. **PARAMUS-BERGEN MALL**— 845-4449. "Bolero."

876. **PARAMUS-CINEMA 35**— 845-5070. "The Jigsaw Man."

877. **PARAMUS-DRIVE-IN**— 368-1440. Thru Sept. 6: "Ninja Mission"; "Kill Squad." Beg. Sept. 7: "C.H.U.D."; "Angel."

878. **PARAMUS-RKO ROUTE 4**— 487-7909. #1—"Tightrope." #2—"Red Dawn." #3—"Indiana Jones and the Temple of Doom." #4—"Bachelor Party." #5—"Flashpoint." #6—"Revenge of the Nerds." #7—"Oxford Blues." #8—"Ghostbusters." #9—"The Woman in Red." #10—"Dreamscape."

879. **PARAMUS-RKO ROUTE 17**— 843-3830. #1—"The Karate Kid." #2—"Purple Rain." #3—"Gremlins."

880. **RAMSEY-CINEMA**— 825-2090. "Flashpoint."

881. **RAMSEY-INTERSTATE**— 327-0153. Program unavailable.

882. **RIDGEFIELD PARK-RIALTO**— 641-2115. "The Woman in Red."

883. **RIDGEWOOD-RKO WARNER**— 444-1234. #1—"Romancing the Stone." #2—"Ghostbusters." #3—"The Karate Kid." #4—"Indiana Jones and the Temple of Doom."

885. **RUTHERFORD-WILLIAMS CENTER**— 933-3700. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."

886. **TEANECK-MOVIE CITY**— 836-3334. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins." #3—Thru Sept. 6: "Ninja Mission." #4—"Giveaway." #5—"Diva."

887. **TENAFLY-BERGEN**— 567-0004. "Entre Nous."

888. **WASHINGTON TOWNSHIP-CINEMA**— 666-2221. "Tightrope."

889. **WESTWOOD-PASCACK**— 664-3200. Tent.: "Red Dawn."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE	
G:	General Audiences. All ages admitted
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★	New films recommended by *New York*'s critic.

AMERICAN PICTURES—(1hr. 45m., '81) A visual essay about the vast disparities between American affluence and poverty, based on the best-selling European book by Jacob Holdt, a Dane who hitchhiked across the U.S. Dir. Holdt. 2

ANOTHER COUNTRY—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy (Rupert Everett) makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well written, deftly played. Dir. Marek Kanievska. PG. 62, 534, 723

ANOTHER TIME, ANOTHER PLACE—(1hr. 41m., '84) During World War II, a young married woman in an isolated Scottish farming community falls passionately in love with an Italian prisoner of war. With Phyllis Logan, Giovanni Mauriello, Paul Young. Dir. Michael Radford. R. 86

BACHELOR PARTY—(1hr. 51m., '84) A young man's friends give him a pre-nuptial bash that he and his bride-to-be will never forget. With Tom Hanks, Adrian Zmed, William Tepper, Tawny Kitaen. Dir. Neal Israel. R. 21, 32, 76, 115, 212, 237, 407, 413, 416, 428, 450, 526, 536, 558, 622, 635, 640, 653, 710, 751, 803, 854, 878

BALLAD OF NARAYAMA, THE—(2hrs. 8m., '84) In Japanese, Eng. subtitles. In late-nineteenth-century Japan, a woman nearing the age of 70 embraces her fate according to the legend of Narayama, which holds that people at that age are to be left on a mountaintop to return to Nature. Winner of the Golden Palm at the 1983 Cannes Film Festival. With Ken Ogata, Sumiko Sakamoto. Dir. Shohei Imamura. 50

BOLERO—(1hr. 46m., '84) Bo Derek stars as a rich young student in the 1920s who journeys to Morocco and Spain for erotic adventures. With George Kennedy, Andrea Occhipinti, Ana Obregon. Dir. John Derek. 16, 24, 41, 46, 78, 83, 97, 98, 100, 102, 114, 118, 201, 206, 210, 212, 213, 220, 237, 238, 306, 307, 401, 413, 420, 423, 428, 447, 448, 512, 519, 523, 526, 533, 541, 567, 603, 616, 618, 625, 628, 632, 648, 711, 714, 716, 731, 733, 735, 747, 748, 777, 779, 784, 790, 805, 807, 819, 823, 828, 841, 846, 860, 864, 867, 875

BOSTONIANS, THE—(2hrs. '84) Henry James's masterly novel—one of the most brilliant American books—has been made into a tame and solemn movie by the inescapable trio of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (screenwriter). The wealthy feminist Olive Chancellor (Vanessa Redgrave), an example of Boston earnestness and refinement at its most life-denying, does battle with the romantic reactionary Southerner, Basil Ransom (Christopher Reeve). Both of them strive to dominate and possess Verena Tarrant (Madeleine Potter), a beautiful, vibrant young woman with an almost supernatural gift for public speaking. In the novel, James satirizes both sides, but the glittering malice that makes the book so entertaining is hardly present in the movie, and though the Back Bay and New York interiors are beautifully furnished and lighted, one grows weary. When the story moves to Cape Cod, the suffering of Olive, a repressed lesbian, gains in interest and pathos now that it has physical expression—Redgrave, who is marvelous, extends her magnificent arms and neck. Christopher Reeve, however, is too smooth and pleased with himself, and Madeleine Potter, coy and pert, is a disaster as Verena. With Nancy Marchand and Jessica Tandy. Cinematography by Walter Lassally. 62

CAL—(1hr. 42m., '84) A Catholic teenager in Northern Ireland becomes caught up in events and circumstances over which he has little or no control. With Helen Mirren, John Lynch, Donal McCann, John Kavanagh, Ray McAnally. Music by Mark Knopfler. Dir. Pat O'Connor. R. 70

CAREFUL HE MIGHT HEAR YOU—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. PG. 56

CLOAK AND DAGGER—(1hr. 40m., '84) A young boy with a superheroic friend and an active imagination accidentally stumbles across an espionage plot. With Henry Thomas, Dabney Coleman, Michael Murphy. Dir. Richard Franklin. PG. 32

C.H.U.D.—(1hr. 22m., '84) Radioactive waste causes New York's underground dwellers to mutate into monsters. With John Heard, Daniel Stern, Christopher Curry. Dir. Douglas Cheek. R. 4, 20, 33, 80, 84, 92, 106, 110, 111, 112, 118, 201, 205, 210, 215, 300, 408, 410, 422, 426, 438, 447, 529, 531, 567, 606, 628, 649, 664, 714, 733, 755, 772, 777, 790, 800, 804, 806, 815, 822, 823, 846, 862, 877

DREAMSCAPE—(1hr. 38m., '84) A young man with psychic powers discovers a fantastic world of adventure when he learns how to enter other people's dreams. With Dennis Quaid, Kate Capshaw, Max Von Sydow, Christopher Plummer, Eddie Albert, David Patrick Kelly. Dir. Joseph Ruben. PG-13. 30, 54, 100, 234, 308, 407, 413, 519, 561, 566, 602, 650, 662, 719, 728, 730, 754, 773, 827, 878

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. 88, 646, 887

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. 16, 422

★ **FIRST NAME: CARMEN**—(1hr. 25m., '84) In French, Eng. subtitles. In this modern retelling of the Carmen story, Jean-Luc Godard and his collaborator, screenwriter Anne-Marie Miéville, have captured the essence of erotic feverishness. The very young Dutch actress Maruschka Detmers, who has arrived at that time in her life when nothing but sex seems to be going on in her face, plays Carmen X, a girl with vague plans to rob banks and kidnap millionaires. In the middle of a heist, Carmen makes a bank guard, Joseph (Jacques Bonnaffé), into an accomplice, and he becomes her lover and patsy. Together they shack up in a seaside apartment belonging to an ill, out-of-it film director called Jean-Luc Godard (and played, in a muzzy trance, by Godard himself). Godard poses the lovers in silhouette, near the windows, and Raoul Coutard's cinematography is soft and shadowy; some of the most palpably sexual moments are merely long-held shots of the lovers standing near each other and not speaking. Meanwhile, the music—not Bizet, but Beethoven's string quartets—binds together the moods of languor and violent arousal. The movie isn't pornographic; there's no culmination, no release, just desire as obsession and doom, alternating with comical, bumbling scenes of violence. An odd, unsettling movie, fitfully very powerful. 86

FLASHPOINT—(1hr. 35m., '84) An action-adventure story about two law enforcers who stumble on a secret that may cost them their lives. With Kris Kristofferson, Treat Williams, Tess Harper, Rip Torn. Dir. William Tannen. R. 23, 30, 58, 82, 97, 104, 109, 112, 113, 114, 117, 118, 202, 206, 210, 225, 303, 401, 403, 412, 418, 423, 424, 428, 501, 523, 531, 533, 541, 561, 566, 573, 608, 616, 621, 627, 632, 635, 642, 643, 651, 659, 668, 700, 702, 705, 710, 714, 735, 740, 745, 758, 777, 782, 794, 796, 805, 807, 825, 827, 852, 857, 861, 866, 878, 880

FOOTLOOSE—(1hr. 46m., '84) Another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real. Lithgrow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by, but there isn't enough, and a lot of the dancing looks like gymnastics—the excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likeable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest and Lori Singer. Written by pop lyricist Dean Pitchford. Music by Kenny Loggins and others. Dir. Herbert Ross. PG. 35, 443, 792

4TH MAN, THE—(1hr. 44m., '84) In Dutch, Eng. subtitles. The Dutch director Paul Verhoeven has taken a juicy premise and mucked it up with pretentious religious imagery. The movie is about a writer of gothic thrillers who has an affair with a mysterious and beautiful woman because he wants to get close to the woman's regular lover, a man whose picture he sees in her bedroom. As the writer, Jeroen Krabbé is amusingly swinish; he has some of the ratlike intensity of Dirk Bogarde in his glory days, but more body and fewer manners. Renée Soutendijk is beautiful as the slightly androgynous blonde mystery lady, but she has an impossible role—she's a temptress, it turns out, who lures men to their death. The blasphemous Catholic imagery—spiders crawling across crucifixes, Christ turned into a naked young man, and so on—is probably intended to shock, but giggling is a more comfortable response. Intermittently, the movie can be enjoyed as fancy erotic trash, but only intermittently. 55, 537, 821

FULL MOON IN PARIS—(1hr. 42m., '84) Reviewed in this issue. R. 86

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30 million, yet it's loose and silly with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. 6, 24, 33, 72, 92, 100, 109, 115, 118, 205, 213, 215, 220, 223, 234, 303, 402, 410, 412, 419, 521, 531, 540, 543, 550, 559, 567, 602, 617, 625, 632, 649, 664, 702, 708, 711, 714, 717, 745, 775, 783, 791, 794, 795, 800, 804, 806, 810, 827, 854, 873, 878, 883

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. PG. 73

GREMLINS—(1hr. 45m., '84) Ghoulishly witty but finally empty-headed horror film. A generous, thoughtful daddy (Hoyt Axton) buys a Christmas present for his son—a harmless, furry little creature found in a Chinatown junk shop. But the son, Billy (Zach Galligan) and his family inadvertently shine lights in the creature's face, feed him after midnight, and get him wet (all forbidden), and so the cutesy-pie mutates, multiplies itself, and gives birth to a horde of scaly, clawed little monsters. Gleeful, mocking troublemakers, with the nonstop ingenious malice of little boys out of control, the creatures play funny, nasty tricks, nearly destroying the town. The town fights back, and the gremlins are ground, flung, dashed to death. This film, written by Chris Columbus, directed by Joe Dante, and produced and to some degree shaped by Steven Spielberg, is inventive and witty in a macabre way, but after a while one is worn out by the horror-film sadism, the grinding what-will-they-do-next unpleasantness. The movie is filled with references to other movies; it uses pop the way 19th-century novelists used classical learning. But so what? It's still a horror movie about little creatures. PG. 4, 11, 37, 97, 99, 105, 106, 110, 118, 214, 225, 231, 236, 238, 414, 443, 451, 530, 532, 535, 541, 547, 548, 567, 574, 612, 613, 616, 639, 644, 645, 651, 660, 666, 714, 717, 721, 724, 789, 808, 809, 811, 815, 825, 840, 842, 858, 874, 879, 885, 886

IN THE WHITE CITY—(1hr. 48m., '84) In Portuguese, French and German; Eng. subtitles. Alain Tanner's examination of the depressing nature of freedom. A ship's engineer (Bruno Ganz) jumps ship in Lisbon and wanders about, photographing everything he sees, then drifting into a desultory affair with a barmaid. The movie borders on being an "art film" in the worst sense of the phrase, but the lovely photography and score underline the director's serious intentions in his study of the dangerous seductions of a drifting, rootless life. With Teresa Madruga. 88

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark,* Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virtually non-stop thrills is exhausting; you come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. PG. 31, 72, 228, 236, 406, 416, 436, 443, 519, 529, 530, 535, 547, 609, 616, 626, 630, 638, 641, 658, 660, 663, 666, 720, 731, 756, 800, 808, 818, 821, 825, 874, 878, 883, 885, 886

JIGSAW MAN, THE—(1hr. 36m., '84) An espionage thriller involving double agents and defections, Her Majesty's Secret Service and the USSR. With Laurence Olivier, Michael Caine, Susan George, Robert Powell. Dir. Terence Young. PG. 16, 70, 97, 109, 117, 206, 401, 403, 407, 414, 420, 422, 439, 512, 518, 528, 533, 536, 567, 571, 601, 608, 616, 625, 634, 642, 653, 656, 709, 747, 781, 795, 805, 817, 857, 862, 864, 876

KARATE KID, THE—(2hrs. 6m., '84) The everunblushing John G. Avildsen, director of *Joe* and *Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and Morita, though pat and sentimental, is nicely played. PG. 45, 60, 103, 118, 203, 305, 403, 418, 422, 426, 500, 529, 531, 541, 545, 552, 559, 567, 616, 629, 666, 702, 705, 719, 745, 774, 778, 779, 782, 806, 821, 841, 868, 879, 883

LAST NIGHT AT THE ALAMO—(1hr. 20m., '84) A group of rowdy, beer-chugging Texans try to stop their favorite bar, known as the Alamo, from being torn down. With Sonny Carl Davis, Louis Terryman, Steven Mattila. Dir. Eagle Pennell. 90

LAST WINTER, THE—(1hr. 32m., '84) Four weeks after the Yom Kippur War has ended, two Israeli women become friends awaiting the return of their husbands. With Kathleen Quinlan, Stephen Macht, Yona Elian. Dir. Riki Shelach. R. 57, 210

L'ETE MEURTRIER—(2hrs. 10m., '84) In French, Eng. subtitles. A psychological thriller about a mysterious, beautiful and unattainable woman. With Isabelle Adjani, Alain Souchon. Dir. Jean Becker. R. 536, 792

LIFE IS A BED OF ROSES—(1hr. 51m., '84) In French, Eng. subtitles. A satire about love, with a story centered around a castle, built in the 1920s by a man for the woman he loves, and presently housing a progressive school. With Vittorio Gassman, Geraldine Chaplin, Fanny Ardant, Ruggero Raimondi. Dir. Alain Resnais. PG. 86

LOVE STREAMS—(2hrs. 21m., '84) Reviewed in this issue. PG-13. 60

MUPPETS TAKE MANHATTAN, THE—(1hr. 33m., '84) The Muppets come to Manhattan to make it big on Broadway, and this time around, Miss Piggy and Kermit decide to get married. With Jim Henson, Frank Oz, Dabney Coleman, James Coco, Gregory Hines, Art Carney, Joan Rivers, Mayor Ed Koch. Dir. Oz. G. 76, 447, 800

NEVERENDING STORY, THE—(1hr. 34m., '84) Wolfgang Petersen, the West German director of *Das Boot,* would seem to be a natural-born cinematic literalist. In his submarine picture, Petersen dramatized an extreme experience through sensuous detail (the rivets popping out of the hull from too much pressure). But now Petersen thinks the fantastic means furry dragons and huge white plastic sets that look like kitchen files and poker chips layered on top of one another. This movie is an argument in favor of the imagination but it unfortunately doesn't have any. A boy reads a book, and we see the story he's reading: The land of Fantasia is being threatened by "the Nothing," which so far as we can make out, is a big storm. A warrior boy named Atreyu is summoned to stop "the Nothing," and he goes on various "quests"; just as he's about to be consumed by the Gmork, who looks like Lon Chaney Jr. on all fours, he is saved by Falkor, a dragon with a face like a basset hound. And so on. One thing after another, without much dramatic emphasis or shaping. "The Nothing," it turns out, is the blight of literal-mindedness against which the reading, dreaming boy is the only defense. Gee. With Noah Hathaway and Barret Oliver. PG. 32, 442, 574

OLD ENOUGH—(1hr. 31m., '84) Two girls of disparate backgrounds—a twelve-year-old wealthy Wasp (Sarah Boyd), and a fourteen-year-old working-class Italian (Rainbow Harvest)—fight their way through an uneasy summer friendship on the Lower East Side. The movie has some shrewd moments, but it doesn't amount to much. Dir. Marisa Silver. PG. 90

OXFORD BLUES—(1hr. 42m., '84) A romantic comedy about a brash, athletic American boy who attends Oxford University. With Rob Lowe, Ally Sheedy, Julian Sands, Amanda Pays. Dir. Robert Boris. PG-13. 14, 38, 306, 407, 426, 531, 552, 554, 567, 616, 632, 658, 663, 667, 708, 722, 746, 752, 774, 793, 795, 807, 819, 878

PHAR LAP—(1hr. 46m., '84) Pleasant enough, but it would have been better with some jokes, some cynical talk, and a hell of a lot more speed and flair. The movie, a historical reconstruction, is essentially an awed appreciation of a great-hearted horse, Phar Lap, the beautiful chestnut stallion who became a phenomenal come-from-behind winner in the Australia of 1930. Owned by a loud, hard-driving American Jewish businessman, Dave Davis (Ron Leibman), living in Australia, and trained by the leathery disciplinarian Harry Telford (Martin Vaughan), Phar Lap doesn't become a champ until the stable boy Tommy Woodcock (Tom Burlinson) treats him with love. Leibman is a crude, obvious actor, but his fight against the top-hatted anti-Semites who control Australian racing is enjoyable. Perhaps the movie feels so starchy and cautious because the screenwriter David Williamson is trying to tell a complicated, worldly story and preserve the soft-hued tone of a boy's-book fable at the same time. Dir. Simon Wincer. PG. 74

PHOENIX BIRD—(50m., '84) and **YOUR NEIGHBOR'S SON: THE MAKING OF A TORTURER**—(55m., '82) Two documentaries from Denmark. *Phoenix Bird* (in English) is a portrait of James R. Jarrett, a Vietnam veteran. Dir. Jon Bang Carlsen. *Your Neighbor's Son* (in Greek, Eng. subtitles) examines how young men enlisted by the Greek military junta of 1967-74 became torturers. Dir. Joergen Flint Pedersen and Erik Stephensen. 2

★ **PURPLE RAIN**—(1hr. 51m., '84) Prince, the tiny fop hero of Minneapolis rock 'n' roll, wears black breeches and stock ties hanging to his belly. He has full, curly hair, a thin, libidinous mustache, and plenty of liner around the eyes. He's easy to make fun of—no one this short should try to be sexy—until he begins to perform. This juicy, melodramatic movie, a mix of good and terrible, feels like a rock star's mixed-up confession and self-glorifying fantasy. Prince plays the Kid, who comes from a tragic home in which a black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, ungiving. He can only cut loose on stage, at a local rock club. The plot is banal, but that's not all there is to say about it. The off-stage scenes are no more than fragments in which a few generalized moods are developed, then extended and transformed in the numbers. At the climactic moments, *Purple Rain* says that rock gives you the power to transcend the pain and mess of your life; it speaks of revolution—personal, not social—with a fervor not heard in years. Along the way there are entertaining views of the Minneapolis rock scene, featuring Morris Day and his band, the Time. With Apollonia Kotero. Written by Albert Magnoli and William Blinn; dir. Magnoli. R. 9, 32, 48, 83, 92, 114, 115, 118, 201, 215, 220, 234, 411, 433, 512, 541, 567, 603, 616, 621, 655, 710, 714, 732, 745, 785, 791, 807, 815, 822, 823, 862, 879

QUESTION OF SILENCE, A—(1hr. 32m., '84) In Dutch, Eng. subtitles. An examination of the murder and mutilation of a male boutique owner by three women, strangers to each other, who feel no remorse for their act. With Cox Habbema, Edda Barends, Nelly Frijda, Henrietta Tol. Dir. Marleen Gorris. R. 6

RED DAWN—(1hr. 54m., '84) Banana-cake fantasy of Soviet-led invasion and occupation of America, set in a small Colorado town at the edge of the Rockies. As Cuban and Nicaraguan commandos march down innocent American streets, posters of Lenin go up everywhere, and *Alexander Nevsky* takes over the local movie house. Meanwhile, five or six boys led by an ex-high-school quarterback (Patrick Swayze) camp out in the mountains and turn themselves into a crack guerrilla unit. The writer-director John Milius has something special on his mind—a mystique of purity. The boys don't fight and die defending their families—that would be too routine. With its solemn blood rituals, its mystic brotherhood of the woods, *Red Dawn* offers a kind of native American fascism—the Deerslayer trading in his bear knife for a portable rocket, turning his woodcraft to guerrilla tactics. Indeed, Milius gets so absorbed in his woodlands Bund that he lets the narrative falter. The movie is a turgid love offering to the bumper-sticker warriors and new-breed militants of the far right. Kevin Reynolds worked on the script. PG-13. 38, 118, 201, 225, 562, 616, 648, 730, 744, 791, 807, 848, 878, 889

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

★ **RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 61

REVENGE OF THE NERDS—(1hr. 27m., '84) A comedy about two socially inept college losers—nerds—who strike back at their oppressors. With Robert Carradine, Anthony Edwards, Curtis Armstrong, Bernie Casey, Ted McGinley, Julie Montgomery. Dir. Jeff Kanew. R. 32, 57, 93, 117, 208, 225, 307, 407, 411, 420, 528, 541, 566, 604, 617, 625, 663, 717, 727, 732, 773, 781, 795, 830, 878

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark—only without the style.* Kathleen Turner, who gets better and better, is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Queen* (and Doulgas is no Bogart), but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on people's hands; and Robert Zemeckis, who has the energy, and also the finesse, of a *demolition-derby expert, directed for crude excite*ment. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. 235, 502, 524, 654, 883

STAR TREK III: THE SEARCH FOR SPOCK—(1hr. 45m., '84) Not as pedantic as the first *Star Trek* movie or as excruciatingly silly as the second. Leonard Nimoy directs this time (no wonder they can't find him), and while not trying anything new, he keeps the show moving along well enough. The filmmakers don't get nearly enough out of planet Genesis, where the processes of life and death are immensely sped up; Genesis remains an unrealized s.f. concept, not a special-*effects triumph. But the villains are good this time, the* Klingons, who speak in a made-up language (created by Marc Okrand) consisting entirely of guttural commands. Theater actor Christopher Lloyd is particularly creepy and entertaining as the warlord Kruge, a black-souled sadist muttering secrets and threats into the ears of repulsive henchmen. One's patience only runs out at the end, when the whole crew arrives at Spock's home, the planet Vulcan, and the tone turns gloomy and pious, with Dame Judith Anderson turning her hawklike profile to the camera, enunciating like crazy as she shuts her eyes and prays. Can she be praying for the end of *Star Trek*? No, the movie concludes with the words ". . . and the adventure continues." PG. 44, 235, 502, 524, 654, 840

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. Set in Martinique, in 1931, among impoverished sugarcane workers, this first feature by native filmmaker Euzhan Palcy has been shot in brown-tinted color—a mistake for a movie trying to capture the life of a Caribbean island, where strong, bright colors are bound to be part of anyone's experience and memory. In the early scenes, Palcy gives us too many groups of people playing, dancing, quarreling. One fears the film will be an exercise in virtuous ethnographic piety. But then Palcy pulls a story out of the crowded, noisy atmosphere. The hero, José (Garry Cadenat), is an eleven-year-old orphan in the care of his grandmother (Darling Legitimus), a cunning old woman determined to get José the education that would take him out of the sugarcane fields forever. How does a bright, proud boy find his way? Which of the adults—many of them embittered or duplicitous—should he trust, and which of them should he avoid? Based on an autobiographical novel by Joseph Zobel, *Sugar Cane Alley* is both a chronicle of a boy's struggle to master language and a portrait of a community's passage from the mental habits imposed by slavery to something like liberation. PG. 16, 788

★ **TIGHTROPE**—(1hr. 54m., '84) Clint Eastwood plays a cop again, but the character, Wes Block, is considerably more complex than Dirty Harry. Block, a New Orleans homicide detective, investigates sex killings during working hours and then goes home to his two small blonde daughters, whom he adores. A psychopathic killer begins strangling prostitutes and Wes goes to investigate. The hookers he meets are seduc*tive—surprisingly seductive—and after agonizing* a bit he gives in. But after he has sex with a girl, she gets killed, and he slowly begins to realize the murderer is taunting him—forcing him to confront his own compulsions. Wes is not meant to be a psychopath himself—just a vulnerable and disappointed man, a loving father with a dark side, a man capable of treating his daughters with great tenderness and also of handcuffing whores to a bed. In other words, Eastwood has made a rather startling descent from the mythical to the pathetically human, from avenger to victim. Now that we get to see what he's been holding in, his tight, masklike acting makes more sense. This *intriguing thriller was written and directed by* Eastwood protégé Richard Tuggle, whose work as director is less lurid and violent than Eastwood's. With Geneviève Bujold, tender and authoritative as always, as the head of a rape crisis center. R. 22, 36, 58, 92, 109, 111, 115, 118, 201, 206, 210, 211, 212, 214, 220, 234, 237, 300, 305, 401, 402, 411, 420, 427, 439, 512, 517, 523, 541, 543, 554, 558, 561, 567, 573, 606, 614, 616, 625, 630, 633, 637, 640, 648, 653, 663, 701, 710, 715, 716, 719, 727, 732, 746, 775, 793, 794, 798, 801, 805, 806, 822, 830, 851, 867, 873, 878, 888

UNDER THE VOLCANO—(1hr. 52m., '84) A noble try, but a failure nonetheless. The subject of Malcolm Lowry's great 1947 novel might be called alcoholic consciousness—the amazing connections and dissociations, the terrors and wild exhilarations experienced by a man of intelligence and spirit who is far, far gone in drink. Consciousness is the province of fiction. But in the cinema one is always *outside*, and try as they might, director John Huston, screenwriter Guy Gallo, and star Albert Finney cannot take us inside the mind of Lowry's hero, Geoffrey Firmin, a retired British Consul in late-thirties Mexico. Finney's performance is technically a marvel; he captures the quirks of drunkenness with remarkable detail—the way, for instance, his own voice sounds eerie to him at the lower stages of inebriation. Huston surrounds him with a great deal of sinister Mexican atmosphere and the cluttered symbols of the book, yet most of the time we are watching a man get drunk, then drunker, then so drunk he achieves a kind of lucidity. With an excellent supporting performance by Jacqueline Bisset as the Consul's estranged but still loving wife. R. 50

WOMAN IN RED, THE—(1hr. 27m., '84) Gene Wilder, as no one's romantic fantasy but his own, runs after a gorgeous, haughty model (Kelly Le Brock) and falls on his face. It's another of those films in which the adulterer is as adorable as a poodle puppy, and about as articulate. Based on the 1977 French farce *Pardon Mon Affaire*. Dir. Wilder. PG-13. 14, 24, 71, 85, 93, 104, 105, 118, 202, 203, 210, 211, 223, 304, 407, 408, 410, 422, 448, 450, 500, 531, 541, 545, 550, 554, 567, 603, 616, 635, 640, 658, 663, 664, 667, 700, 708, 717, 721, 722, 732, 745, 774, 782, 784, 807, 830, 849, 858, 862, 863, 878, 882

Revivals

BANANAS—(1hr. 22m., '71) The most wildly creative and funny of Woody Allen's earlier movies. He's the shrimp who gets involved in a Cuban-style revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser. 13

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MOVIES

BERLIN ALEXANDERPLATZ—(15hrs. 21m., '80) In German, Eng. subtitles. Rainer Werner Fassbinder's epic fourteen-episode TV mini-series is an adapatation of the classic 1929 novel by Alfred Döblin. Döblin and Fassbinder's hero is Franz Biberkopf, a heavy-set worker of generally stolid temper thrown about by the social disintegration of Berlin in the twenties and his own sexual urges. Trying his hardest to remain respectable after emerging from prison, Franz nevertheless drifts downward into criminality. The movie is suffused in Fassbinder's perculiarly lurid despair (very different from Döblin's sardonic spirit), and much of it is slow going, but the production is remarkable, especially Peer Rabin's music. With Gunter Lamprecht, Hanna Schygulla, Elisabeth Trissenaar, Gottfried John. 95

BREATHLESS (1959)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 5

CHARADE—(1hr. 54m., '63) A splashy, colorful thriller set in postcard Paris, with a suave Cary Grant helping a soignée Audrey Hepburn search for her late husband's fortune in defiance of bad men Walter Matthau, James Coburn and George Kennedy. Great fun. Dir. Stanley Donen. 10

CITIZEN KANE—(2hrs., '41) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled William Randolph Hearst, is Orson Welles's finest achievement as director, and he's not bad at acting either. Unfortunately, the script, by Herman J. Mankiewicz and Welles, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore and Everett Sloane. 39

CITY LIGHTS—(1hr. 21m., '31) There are two movies that make you laugh uproariously till the final moments, then leave you in tears. *The Baker's Wife* is one, and this is the other. Chaplin plays his best tramp role here, as the pal of a millionaire who befriends him when drunk and disowns him when sober. 96

FOLIES-BERGERE—(1hr. 24m., '35) Maurice Chevalier plays a lady-killing music-hall headliner who masquerades as a banker (that old "perfect double" ploy); he must fool the bank officials downstairs and the banker's wife upstairs. Chevalier is a bit long in the tooth for the part, and this introduces an unpleasant note of egotism, but he still has more vitality than performers half his age and he makes this silly farce career along briskly. Ann Sothern is very cute as his indignant, foul-tempered mistress. Dir. Roy Del Ruth. 10

LA DOLCE VITA—(2hrs. 55m., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimée. 10, 39

L'AVVENTURA—(2hrs. 25m., '59) In Italian, Eng. subtitles. Michelangelo Antonioni's epochal film, jeered at first, then recognized as a landmark in intellectual filmmaking. The problems, real and imaginary, of the leisure class are examined by a Marxist artist. The visual and verbal elements of a movie have seldom fused so perfectly to convey ennui, failure, and despair. The mood is made more poignant by the sumptuous natural and man-made surroundings and masterly performances and photography. With Monica Vitti and Gabriele Ferzetti. 5

METROPOLIS—(2hrs. '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version; the cutaway, silent-film titles have been retranslated and changed into subtitles; the images have been re-tinted to Lang's original specifications; and the film has been rescored with music by Adam Ant, Bonnie Tyler and others. 51

MONSIEUR VERDOUX—(2hrs. 3m., '47) Charlie Chaplin's ironic tale of a depression-era Bluebeard. One of the great films, indeed a quarter-century ahead of its time, offering sheer brilliance of performance and direction, and a simplicity that shines in all its latter-day naiveté. With Chaplin and Martha Raye. 96

MYSTERY OF KASPAR HAUSER, THE—(1hr. 50m., '75) In German, Eng. subtitles. Also released as *Every Man for Himself and God Against All*. A strong, provocative drama based on a true story, the appearance in 1820s Germany of a young man hidden from the world and raised in darkness. With Bruno S. Dir. Werner Herzog. 47

ONCE UPON A TIME IN THE WEST—(2hrs. 45m., '69) The uncut version—twenty-two minutes were removed soon after the film's initial release—of Sergio Leone's epic spaghetti Western about the coming of the railroad to the American frontier. With Henry Fonda, Jason Robards, Claudia Cardinale, Charles Bronson, Woody Strode, Jack Elam. Music by Ennio Morricone. 2, 96

ORPHEUS—(1hr. 26m., '49) In French, Eng. subtitles. Jean Cocteau's absorbing, cinematically fascinating retelling of the Orpheus myth in modern Paris. With Jean Marais and Maria Casarès. 5

PAULINE AT THE BEACH—(1hr. 34m., '83) In French, Eng. subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles*, but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittany beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. They announce their ideas about themselves and their opinions of others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. With Arielle Dombasle, Amanda Langlet, Féodor Atkine, Pascal Greggory. 2, 657

RAGING BULL—(2hrs. 10m., '80) Martin Scorsese's brilliant, morose, but limited portrait of 1948 middleweight champ Jake La Motta (Robert De Niro), a man with an iron skull and no brains inside. The movie strips Jake of the humor and resilience revealed in his autobiography, but everything else is masterly—the maniacally obsessive street language, the flawless period recreation, the black-and-white photography by Michael Chapman, and De Niro's extraordinary and repellent performance. With Cathy Moriarty and Joe Pesci. 39

SEDUCTION OF MIMI, THE—(1hr. 29m., '74) In Italian, Eng. subtitles. An uproarious satire on machismo, Italian style. A Sicilian worker named Mimi messes up his life by trying to follow his expected role as a man, and succumbs to pressures that make him give up his principles. With Giancarlo Giannini and Mariangela Melato. Dir. Lina Wertmüller. 12

THIN MAN, THE—(1hr. 33m., '34) The first of this famous series was also a pioneer screwball comedy, starring William Powell and Myrna Loy as detective Nick Charles and his wife, Nora, solving mysteries while staying high on endless cocktails. From the Dashiell Hammett book and based, of course, on Hammett's volatile, wisecracking relationship with Lillian Hellman. Dir. W. S. Van Dyke II. 10

TIME STANDS STILL—(1hr. 39m., '82) In Hungarian, Eng. subtitles. A volatile and funny movie, directed by Péter Gothár, about the generation of Hungarian youth following the 1956 revolution. Teenage affairs, drunken parties, school troubles—the normal uproar of adolescence—gets filtered through the lens of political memory. The movie is fiercely poetic: Gothár and his superlative cinematographer, Lajos Koltai, use the camera as a way of giving pleasure through conscious virtuosity, just like the young Orson Welles and Gregg Toland. 47

UMBERTO D.—(1hr. 29m., '55) In Italian, Eng. subtitles. Vittorio De Sica's masterpiece—the definitive, emotionally overpowering movie about the squalor and dignity of old age. Starring the non-professional actor, Carlo Battisti, as the elderly city gentleman without much money. 5

WILD STRAWBERRIES—(1hr. 30m., '57) In Swedish, Eng. subtitles. Ingmar Bergman at his most beloved but not necessarily best. An old curmudgeon takes an automobile trip that, in the nick of time, proves a humanizing journey into self-discovery. Intelligently made, beautifully acted, and full of fine Bergman touches, but a bit facile and goody-goody in the last analysis. With Victor Sjöström, Bibi Andersson and Ingrid Thulin. 95

Z—(2hrs. 7m., '69) In French, Eng. subtitles. A political thriller, based on conditions in Greece leading to the seizure of power by a military junta. A left-wing deputy is assassinated, and an investigator doggedly tracks the plot to high places. With Yves Montand, Irene Papas and Jean-Louis Trintignant. Dir. Costa-Gavras. 39, 47

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Now Playing

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Roger Raines, Anita Gillette, David Margulies, Marissa Chibas, Barbara Tarbuck, Patrick Breen, Royana Black. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. From 9/4, Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 mins. Credit cards. ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards. **IRLS**

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich, and Louis Zorich return in the revival of the Arthur Miller play; directed by Michael Rudman. With Stephen Lang, Bruce Kirby, David Chandler, Jon Polito, Linda Kozlowski, Tim Signorelli, Kathy Rossetter, Karen Needle, Anne McIntosh, and Michael Quinlan. Tues., Thurs., & Fri. at 8; *Wed. & Sat. at 2, Sun. at 3; all performances* $25-$42.50; 9/14-10/21. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 mins. All major credit cards.

DESIGN FOR LIVING—George C. Scott directs Anne Swift, Raul Julia, and Frank Converse in a revival of the 1933 Noel Coward comedy about a *ménage à trois,* featuring Helena Carroll, Lisa Kirk, Cecilia Hart, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all tickets $30, exc. Sat. which are $33. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Howard Witt, Lane Smith, James Tolkan, Jack Wallace, and J.T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards. **IRLS**

GOTTA GETAWAY!—A musical starring Liliane Montevecchi, Tony Azito, Loretta Devine, Alyson Reed, illusionists and animal trainers Ron and Joy Holiday, and, of course, the Rockettes. Action takes place on an ocean liner sailing to exotic ports-of-call, and the production includes new songs, old favorites, an American jazz ballet, a Siberian tiger, a panther, a leopard, and a jaguar; director/choreographer is Larry Fuller. 2:30 & 8 daily, except Thursdays, thru 9/3; $20, $25. **Radio City Music Hall,** 1260 Sixth Avenue (246-4600).

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Ron Silver, Jerry Stiller, and Sigourney Weaver. The production's a wonder, the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore Theater,** 243 W 47th (239-6200).

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ● **IRLS**

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2; $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

PATTI LA BELLE—A one-woman show by the singer known as "Queen of rock and soul", and famous for her gold album *I'm in Love Again;* backed by an 18-piece orchestra. Tues.-Thurs. & Sat. at 8. Fri. at 7 & 10, Sun. at 3 & 7; $20-$30; 9/11-16. **Gershwin,** 51st W. of Bdway (586-6510). 2 hrs., 15 mins. All major credit cards. **IRLS**

THE REAL THING—John Vickery and Caroline Lagerfelt co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, and Anthony Fusco. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 40 mins. Credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Tues.-Sat. at 8, mats. Sat. & Wed. at 2, Sun. at 3; $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards. **IRLS**

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Barbara Montgomery, and Martine Allard, head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 40 mins. All major credit cards. **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Sam Freed; Philip Astor and Peter Ratray do the matinees. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Jeffrey Rogers, Diane Tarleton, Susan Edwards, and Christopher Gartin complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

Off Broadway

AFTER THE FALL—Frank Langella and Dianne Wiest star in a revival of Arthur Miller's play about a man's quest for some key to join together the disparate elements in his life; directed by John Tillinger. With Henderson Forsythe, Delphi Harrington, Mary Joan Negro, and Laurie Kennedy. Previews start 9/11 prior to a 10/4 opening. Previewing Mon.-Sat. at 8, Sat. & Wed. at 2; after opening, Tues.-Sat. at 8, Sat., Sun., & Wed. at 2. **Playhouse 91,** 316 E. 91st (831-2000).

A. . .MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary Murray, Randy Graff, Vanessa Bell, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Wed.-Sat. at 8, Wed. & Sat. at 2; $15-$22; from 9/14. **Lamb's Theatre,** 130 W. 44th (997-1780).

BALM IN GILEAD—Lanford Wilson's play presents a witty portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen, Glenne Headly, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. The playwright shows a true understanding of minutely diverse lives. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $22.50-$25. On 9/6 play re-opens at **Minetta Lane Theater,** 18-22 Minetta Lane (420-8000).

BLUE WINDOW—Craig Lucas's comedy brings together seven persons before, during, and after a dinner party. He's a canny manipulator of words and perceives the interesting play of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven—Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua—gives precise, polished performances. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15. A Production Company presentation. **Theater Guinevere,** 15 W. 28th (686-1470).

THE CHINESE MAGIC REVUE—This talented troupe from Taiwan performs feats of daring, balance, Kung-fu, juggling, magic, acrobatics, sword-swallowing, fire-eating, and traditional dancing. And that's not all. Tues.-Sat. at 8, Sun. at 3 & 7:30, Wed. at 2; $17.50-$24. 9/4-16. **Promenade,** 2162 Bdway at 76th (580-1313).

DANNY AND THE DEEP BLUE SEA—A two-character play, by John Patrick Shanley, about a relationship between two violent and lonely young people who meet in a Bronx bar; directed by Barnet Kellman; with June Stein and John Turturro. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $19-$24.50. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

ELVIS MANIA—Johnny Seaton plays tribute to "The King" by performing many of his biggest hits in this two-hour musical; staged by Leslie Irons; backed by a 5-man combo. Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; Sun. at 7; $17.50, $20. **Off-on-Broadway Theatre,** 1599 Broadway (582-0884).

ENDGAME—This is the silver anniversary production of Samuel Beckett's study of human dependency. Alvin Epstein, who co-starred in the U.S. premiere of the classic 25 years ago, directs and co-stars with Peter Evans, Alice Drummond, and James Greene. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7:30; $25. **Cherry Lane,** 38 Commerce St. (989-2020).

ENTER A FREE MAN—Jerome Kilty, Helen Stenborg, and Deanna Deignan in a revival of Tom Stoppard's comedy about a man who invents wonderful, completely useless, gadgets, and intends to make his living by them; directed by Dean Button. With Jeremiah Alexander, Charles M. Kray, Jill Larsen, W.T. Martin, and Curt Williams. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; from 9/20; all seats $15. **Perry St. Theater,** 31 Perry St. (255-9186).

THE FANTASTICKS—A musical fable in its zillionth year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Aidan Quinn, Page Johnson, Stephen Mendillo, and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez; with Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Cristine Rose, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

LESTER SIMS RETIRES TOMORROW—William Curtis's drama about a college professor facing mandatory retirement and the woman who offers him support. With George Murdock and Jennifer Rhodes; directed by Louis Erdmann. Thurs. & Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $15; from 9/6. **Cubiculo, 414** W. 51st (265-2138).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. From 9/9, Sun. perfs. will be at 2 & 5. **Orpheum,** 126 Second Ave. (239-6200). ● ●

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust." With Stephen Berger, Eileen Fulton, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10; Sun. at 7:30; $17.50-$22.50. **Ballroom,** 253 W. 28th (594-0326).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiancés at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage Two,** 307 W. 26th (242-7800).

QUILTERS—A musical by Molly Newman and Barbara Damashek tells of the American pioneer women whose vivid quilted patterns told their own stories. With Lenka Peterson, Marjorie Berman, Lynn Lobban, Jennifer Parsons, Evalyn Baron, Rosemary McNamara, and Alma Cuervo. Tues.-Fri. at 8, Sat. at 2 & 8, Wed. at 2, Sun. at 3; $25-$27.50; from 9/20. **Jack Lawrence,** 359 W. 48th (307-5452).

RELATIVELY SPEAKING—Alan Ayckbourn's play, directed by Rick Meyer, deals with mistaken identity. The cast: Kristine Niven, James Kirsch, Kathleen Claypool, and Thomas Barbour. Tues.-Sat. at 8, Sat. at 2 & Sun at 3; $15. **INTAR,** 420 W. 42nd (243-2833).

SHADES OF HARLEM—Re-creation of an evening at the Cotton Club of the 20s, in the style of the period, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes jitterbug, cakewalk, and tap. Mical Whitaker directs; in the cast are Ty Stephens, Branice McKenzie, Jeree Palmer, Ludie Jones, and Sheila Barker. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17.50 and $22.50. **Village Gate,** Thompson & Bleecker (475-5120).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$22. **Theatre Four,** 424 W. 55th (246-8545).

VIVA VITTORIO!—Vittorio Gassman, in a one-man show, does excerpts from Chekhov, Shakespeare, Kafka's *Report to an Academy,* Dumas's *Kean,* (in English), and Pirandello's *The Man With the Flower in His Mouth,* (in Italian). Tues.-Sat. at 8, Sat. at 2, Sun. at 3 (9/23 at 7:30); $22.50-$27.50; 9/19-30. **Promenade,** Bdway & 76th (580-1313).

Theater Companies

AMERICAN JEWISH THEATRE—Ernest Joselovitz's *Jesse's Land,* directed by Jeffrey Martin, is set in rural Connecticut and depicts a property struggle between a wealthy immigrant and his ambitious daughter-in-law. Tues., Wed., Thurs. & Sat. at 8; Sun. at 2 & 7; 9/19-11/15. **92nd St. Y,** 1395 Lexington Ave. (427-6000).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Theatre in the Time of Nero and Seneca* (translation by Alma Law). Nero confronts his tutor in a deadly play within a play; directed by Eve Adamson; with Craig Smith and Harris Berlinksy. A world premiere from the Soviet Union. Thurs.-Sat. at 8, Sun. at 3; $10; from 9/6. **Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—*Kuni Leml,* a new musical, in English, based on Goldfadn's classic Yiddish comedy, set in Odessa in 1880, pitting a domineering father against his enlightened daughter. Music is by Raphael Crystal, lyrics by Richard Engquist, directed by Ran Avni. Tues.-Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7. $12-$15; thru 9/16. **Theater,** 344 E. 14th St. (279-4200).

LA MAMA E.T.C.—Esteban Fernandez Sanchez's *La Mulata,* an experimental epic of pre-Castro Cuba; directed by T. Riccio. Wed.-Sun. at 7:30; $8; 9/6-30. **La Mama,** 47A E. 4th St. (475-7710). Benvenuto Festival: 9/6-23, Falso Movimento's *Otello,* from Naples; 9/26-10/7, Krypton's *Aeneid,* from Florence; 10/10-21, La Gaia Scienza's *Torn Hearts,* from Rome. **La Mama Annex,** 66 E. 4th St. (475-7710).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Frederico Garcia Lorca's *Bodas de Sangre; Habana Sings!,* Cuban music. In Spanish in repertory; $8-$10; thru September. Phone theater for dates. **Gramercy Arts,** 138 E. 27 (889-2850).

ROYAL COURT REP—Phyllis Craig's *Murder Without Guilt,* Thurs., Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. & Tues. at 8; *Murder One,* Wed. & Thurs. at 8; $7. **Theater,** 301 W. 55th (997-9582).

THE 13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx,* directed by Ryker O'Hara, about two street punks caught up in their own terrorizing; *Line,* directed by Chris Bacher, about man's desire to be first. Seth Bornstein's *Hanging On,* directed by Edward Medina. Call theater for times. **Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY—Oscar Wilde's *An Ideal Husband,* directed by Andres Castro. Fri.-Sun. at 8, Sun. also at 3; $7; thru 10/14. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THAT'S HOW THE RENTS GET PAID, PART IV—(*Or, The Confessions of Conrad Gehrhardt*), by and with Jeff Weiss, starring Dorothy Cantwell. $8. **The Performing Garage,** 33 Wooster St. (966-3651).

DESIGN—Max Navarre's comedy about two neurotic roommates and the woman they both love; directed by Jordan Roberts. With Cathy Hill, Michael O'Naul, Emile Jean Trimble. Tues.-Fri. at 8:30; 9/11-10/5. **C.A.S.H.,** 10 E. 18th (924-7882).

A HATFUL OF RAIN—Revival of the Michael Gazzo play, presented by None of the Above Repertory. 9/16-18, 23-25, 30, 10/1, 2, at 8; 9/23 and 30 at 2; $8. **Sargent Theater,** 314 W. 54th (666-8417).

LOOK BACK IN ANGER—A modern adaptation of the John Osborne play; directed by Charles Pope; with Brian Brophy and Victoria Karnafel. Fri. at 8, Sat. at 7 & 10:30, Sun. at 5; $6; 9/7-9. **78th St. Theatre,** 236 W. 78th (595-0850).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop

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singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m. & 8; Sun. at 2 & 5; $10-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

MUCH ADO ABOUT NOTHING—The American Theatre of Actors performs the Shakespeare play; directed by William Ellis, with a company of 17. 9/5-7, 8 at 8:15; $6. **Courtyard Theater,** 314 W. 54th (868-1161).

THE NEW YORKERS—Murray Schisgal's new comedy, starring Adolph Green, Phyllis Newman, their daughter Amanda Green, and Allen Swift, spans three generations of a family; directed by Peter Maloney. Mon.-Sat. at 8; from 9/6. **Morse Center at Trinity,** 101 W. 91st (873-1650).

THE NEW YORKERS—Music and lyrics by Cole Porter, book by Herbert Fields, directed by Barbara Vann. Wed. & Thurs. at 8, Fri. & Sat. at 8:30, Sun. at 3:30; $6-$10; 9/5-30. **Medicine Show,** 6 W. 18th St. (255-4991).

POET—Written, directed, and performed by Richard Taylor, play is about a particularly discouraging day in the life of a street poet. 9/10-12 at 4. FREE. **Bruno Walter Auditorium,** 111 Amsterdam Ave.

REHEARSAL FOR MURDER—Comedy, written and directed by John Patrick Hart, about a playwright-producer blackmailed into hiring four dreadful actors for his Broadway comeback. Wed.-Sat. at 8, $8; 9/12-29. **Village Performers,** 98A Third Ave. (505-6601).

THE RIGHT DECISION—Eliza Wyatt's play about a defense lawyer and a dancer, both recovering from a car accident; directed by Tony Alicata. Thurs.-Sat. at 7:30, Sun. at 4; 9/6-23; $6. **18th St. Theater,** 145 W. 18th (279-4200).

SHEPSEL AN' THE BARRACUDA—William Zacchi's play about the meeting of two former friends in an East Harlem pool hall; directed by Frank Calo; with Eric Austin and Dayton Calli. Wed.-Sat. at 8; $6; 9/12-10/6. **Sargent Theater,** 314 W. 54th (279-4200).

SINNERS IN THE SUN—Poty Oliveira's comedy about a group of misfits summering in Brighton Beach, followed by *Happy Hour,* a short play by the same author; directed by Allen Frame. Wed.-Sat. at 8:30; thru 9/7. **8 B C,** 337 8th St. (254-4698).

SMOKING NEWPORTS AND EATING FRENCH FRIES—Sebastian Stuart's comedy is set in a trailer in upstate New York and deals with the dreams and nightmares of trailer people. With Helen Hanft. Wed.-Sun. at 8; 11 p.m. perf. added Fri. & Sat.; $4; thru 9/15. **Theater for the New City,** 162 Second Ave. (254-1109).

SONGS OF THE OLE SOUTH—Fred Fondren's *Self-Defense;* Gilbert Moses's *Roots,* and Gloria Harper's *The Petrified Man;* directed by Beatrice Winde. The plays are being done in tribute to Eudora Welty on the occasion of her 75th birthday. Thurs.-Sun. at 8; $5, $7. **Prometheus,** 239 E. Fifth St. (477-8689).

THE SUNSHINE BOYS—Revival of the Neil Simon comedy, directed by Anthony Palladino and Bernard Tato, assisted by Dance Theater Workshop. Sun.-Wed. at 7:30; $6; 9/9-26. **18th St. Playhouse,** 145 W. 18th (869-3478).

TENDER OFFER—George Rattner's comedy about a man and woman caught up in the wheelings and dealings of international business; directed by Gordon Edelstein. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; 9/6-30; $8. **Riverwest,** 155 Bank St. (243-0259).

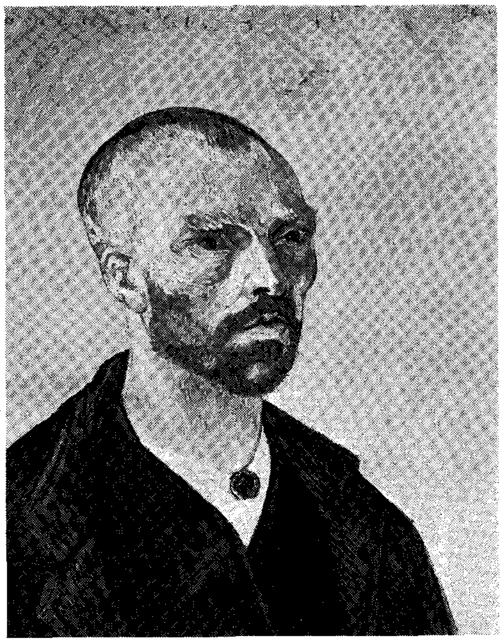
THERE IS NO JOHN GARFIELD—Ernest Joselovitz's play, directed by Richard Hoeler; with Mary Conklin, Tom Cuff, Mike Domino, Andree Gagnon, Kenneth Talberth, and Joni Rudesill. Tues.-Sat. at 8, Sat. & Sun. at 3; $6; 9/18-23. **Entermedia's Marquee Theatre,** Second Ave. & 12th (795-3104).

TRESPASSES—An autobiographical account of the abused childhood of playwright Barbara Santee; directed by Don Signore. Fri., Sat., Mon. & Tues. at 8, Sun. at 7; $6; 9/8-30. **TOMI,** 23 W. 73rd (678-7239).

THE YELLOW WALLPAPER—Laurie James in Charlotte Perkins Gillman's story of a woman driven into madness by her doctor/husband. 9/15 at 2:30. FREE. **Bruno Walter Auditorium,** 111 Amsterdam Ave.

YOU NEVER CAN TELL—Revival of the George Bernard Shaw comedy about a feminist who has raised her children according to her own enlightened principles, and the conflicts which ensue. Directed by Neal Weaver; Jean Gennis heads the cast, with Ronald Willoughby as her long-suffering husband. Wed.-Sat. at 8, Sun. at 3; $8; 9/5-30. **Alvina Krause,** 306 W. 38th, 4th floor (564-3293).

NEW YORK TICKET SERVICE
For information re theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.



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SOLOS

Madison Avenue and Vicinity

WALTER DARBY BANNARD—Large-scale paintings with color applied in a wave-like motion, 9/8-29. Knoedler, 19 E. 70th (794-0574).

LESTER G. HORNBY—World War I scenes in drawings and etchings, thru Dec. Military Bookman, 29 E. 93rd (348-1280).

LIVIO SAGANIC—Recent abstract sculptures, thru 9/15. Facade, 1044 Madison (744-4997).

57th Street Area

KARL ANDERSON—Impressionistic paintings by an American artist, the brother of Sherwood Anderson, thru 9/15. Grand Central, 24 W. 57th (867-3344).

CHRISTINA BERTONI—Open, vessel-shaped ceramic sculptures with "sites" inside them, 9/6-29. Munroe, 56 W. 57th (246-9616).

PHILIPPA BLAIR—Works by an artist from New Zealand, 9/6-29. Shippee, 41 E. 57th (319-2044).

LOUISE BOURGEOIS—New wax, bronze, and marble sculptures that combine both human and animal forms, 9/11-10/6. Miller, 724 Fifth (246-1625).

ROZ CHAST—Recent drawings, 9/6-29. Markel, 50 W. 57th (581-1909).

MATTHEW DAUB—Large-scale watercolors of lonely bus terminals and city streets, 9/5-29. French, 41 W. 57th (308-6440).

NANCY GROSSMAN—Drawings of female figures in insolation, as well as in complex and ambiguous situations, 9/5-28. Dintenfass, 50 W. 57th (581-2268).

TOM HARDY—Drawings and prints, thru 9/14. Kraushaar, 724 Fifth (307-5730).

East Village

JAMES ALBERTSON—New paintings, 9/8-30. Sharpe, 328 E. 11th (777-4622).

SOL AQUINO—Paintings and mixed-media works on paper by a California neo-expressionist, 9/6-10/7. Area X, 200 E. 10th (477-1177).

ROBERT GARRATT—Landscape paintings, 9/6-30. International With Monument, 111 E. 7th (420-0517).

THOMAS LAWSON—One large painting, 9/8-10/7. Christminster, 336 E. 5th (475-8369).

JOEL OTTERSON—Floor-standing and suspended sculptures, and wall reliefs in a symmetrical, maze-like arrangement, 9/1-28. Nature Morte, 204 E. 10th (420-9544).

JON SINGER/MURRAY HOCHMAN—Paintings by both. 9/7-30. Jus de Pomme, 338 E. 11th (674-5389).

SoHo and Tribeca

JUNE ADLER—Recent paintings, 9/7-27. Mussavi, 623 Broadway (505-2297).

DAVID BATES/GERALD IMMONEN—Six new paintings by a Dallas-based artist/Small-scale abstract paintings on masonite. 9/8-29. Cowles, 420 W. Broadway (925-3500).

CAMILLE ESKELL—Drawings of nightmarish images, using archetypal demon forms, 9/7-26. First Street, 386 W. Broadway (226-9011).

MARK KOSTABI/GRACE GRAUPE-PILLARD—Paintings that depict the anonymity of modern city life/Cut-out pastel paintings of black street kids and adults. 9/8-10/6. Bromm, 90 W. Broadway (732-6196).

MARLA LIPKIN—Landscape paintings, thru 9/13. Rainbow Connection, 100 Hudson (219-8017).

MARKUS LUPERTZ—Paintings from 1970 to the present, by this German painter, 9/8-29. Boone, 417 W. Broadway (431-1818).

CHARLES PARSON—Sculptures, drawings and constructions, 9/4-22. 55 Mercer (226-8513).

MIERLE LADERMAN UKELES—An environmental installation entitled, "Maintenance City/Sanman's Place," 9/9-10/5. Feldman, 31 Mercer (226-3232).

MARTIN WONG—Paintings and an installation called, "Paintings for the Hearing Impaired," 9/8-10/6. Semaphore, 462 W. Broadway (228-7990).

Other

JAMES ALLEN—A retrospective of his industrial and urban etchings, and lithographs from the '30s and '40s, thru 9/16. Ryan, 452 Columbus (799-2304).

NORMAN BLUHM—Large-scale oil paintings with abstract forms that refer to landscape and the figure, thru 10/10. SUNY at Stony Brook, Stony Brook, N.Y. (516-246-3580).

JOSEPH DELANEY—Paintings from 1933-1983, including works from the W.P.A. period, thru 9/15. Sragow, 80 Fifth (929-2734).

MILTON GLASER—A retrospective of this well-known graphic designer's work, including designs, posters, books, films, 9/6-28. Cooper Union, 7th St. bet. Third & Fourth Aves. (254-7474).

GEORGE GROSZ—Paintings about the human condition, mechanization of man and government control, 9/9-10/21. Hofstra University, Hempstead, N.Y. (516-560-5672).

ROBERT GWATHMEY—A forty-year survey of oil paintings and watercolors by a realist painter, thru 9/16. Guild Hall, 158 Main St., East Hampton (516-324-2155).

JEFF—Eight metal wall-relief sculptures made between 1973 and 1981; thru 10/17. CUNY Graduate Center Mall, 33 W. 42nd (790-4331).

MARK SCHLESINGER/RICHARD HENNESSY—Abstract paintings/One painting, "The Siege of Breda," which alludes to Velasquez's "The Surrender of Breda." Thru 9/16. St. Peter's Church, 619 Lexington (935-2200).

GROUP SHOWS

Madison Avenue and Vicinity

DAVIS & LANGDALE—746 Madison (861-2811). Drawings and paintings by gallery artists, including Anderson, Kulicke, Shickler, York; thru 9/14.

FACADE—1044 Madison (744-4997). Works by gallery artists, thru 9/15.

FOURCADE—36 E. 75th (535-3980). Sculpture by Berlant, Chamberlain, de Kooning, Heizer, Smith, Westermann, others; thru 9/14.

GRAHAM MODERN—1014 Madison (535-5767). Paintings, drawings, and sculpture by Anuszkiewicz, Cicero, Crile, DeNiro, others; thru 9/14.

MARBELLA—28 E. 72nd (288-7809). Paintings by Hallowell, Inness, Marsh, others; thru 10/13.

ROLLY-MICHAUX—943 Madison (535-1460). Early aquatint etchings and lithographs by Miro; selected graphics by Marini, Moore, Picasso; sculpture by Berrocal and Wilson, thru 9/30.

SCHLESINGER-BOISANTE—822 Madison (734-3600). Works by Baron, Clemente, Goldfarb, Graham, Merz, Middendorf, Moore, Zilka, others; 9/4-21.

SPANIERMAN—50 E. 78th (879-7085). Paintings, watercolors, and drawings by American Expatriate artists, including works by Bridgman, Currier, Hitchcock, Knight, Robinson, Sargent, Weeks, others; thru 9/17.

WEINTRAUB—992 Madison (879-1195). Paintings by Botero, Klee, Magritte, Picasso, Tamayo and others; sculpture by Archipenko, Arp, Calder, Miro and others; thru 9/30.

WILLARD—29 E. 72nd (744-2925). "Selected Drawings by Eleven Artists" including Baron, Basquiat, Beuys, Hafftka, Rothenberg, others; 9/5-10/6.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). Oil paintings and works on paper by gallery artists, including Bruder, Burko, Ernst, Gray, others; thru 9/15.

BASKERVILLE & WATSON—24 W. 57th (582-0058). Works by Fischer, Fishman, Hsu, Kass, Levine, Milani, Prince, Torreano, Wood; 9/8-29.

BORGENICHT—724 Fifth (247-2111). "German Prints: 1900-1984"—works by Baselitz, Beckmann, Beuys, Immendorf, Kirchner, Lupertz, Nolde, Palermo, Penck, Polke, others; 9/6-29.

DEUTSCH—20 W. 57th (765-4722). Paintings by gallery artists, including Avery, Burchfield, Gussow, Hopper, Schultz, others, and a separate show of contemporary Southwest Indian pottery; 9/8-10/3.

FELICIE—141 E. 56th (752-7567). Paintings, pastels, drawings by Correale, Fasanella, Johnson; thru 9/30.

FIRST WOMEN'S BANK—111 E. 57th (644-0670). "Portraits: Form and Concept," with works by Bell, Benton, Corboy, Sharpe, Wilke, others; thru 9/14.

GRUENEBAUM—38 E. 57th (838-8245). Paintings by Brooks, Cavallon, Hartigan, Jorn, Kuhn, McNeil, Muller, Resnick; thru 9/29.

OSCARSSON HOOD—41 W. 57th (750-8640). By appt. only thru 9/8. A preview of artists who will show their work in the 1984-1985 season, including Couch, Luchs, Ossorio, Pesce, Sims, Willis, others; thru 9/8.

ROSENBERG—20 W. 57th (757-2700). A review of shows from 1983-1984, and a preview of shows to come, with works by Chernow, Crull, Katzen, Parks, others; thru 9/7.

ST. ETIENNE—24 W. 57th (245-6734). American folk paintings by Hicks, Kane, Moses, Phillips, Pippin, others; thru 9/14.

SEGAL—63 E. 57th (486-2297). "Indian Summer Show," with works by Native American artists, including Cannon, Houser, Namingha, Scholder, others; thru 9/5.

TATISTCHEFF—50 W. 57th (664-0907). Works by gallery artists, including Brady, Clutz, Freeman, Levine, Perry, Van Wieck, others; 9/4-29.

East Village

DRAMATIS PERSONAE—25 E. 4th (777-2017), Thurs.-Sun. 2-6. "Racist America"—works by artists addressing racism and its resurgence on American social and political scenes; 9/5-30.

P.S. 122—150 First Ave. (431-9888). Paintings and drawings by Buchan, Goetz, Lowenger; 9/8-30.

SoHo and Tribeca

CENTRAL FALLS—478 W. Broadway (475-3333). Caribbean art from the island of St. Bartholomew, thru 9/9.

CONDESO LAWLER—76 Greene (219-1283). Works by Baroff, Dill, Glantzman, Gompertz, Kloth, Humphrey, Monti, Richter, Roode, Reumert, Thurlbeck, Yasa; 9/8-29.

HARM BOUKAERT—100 Hudson (925-6239). "Synthetic Art: The Big Show"—works by Artschwager, Collery, Coyer, Lichtenstein, Rauschenberg, Warhol, others; 9/6-10/6.

HELLER—71 Greene (966-5948). Glass works by Beecham, Morris, Taylor; 9/8-29.

HOFFMAN—429 W. Broadway (966-6676). Summer show of works by gallery artists, including Buchwald, Eddy, Ferrer, Nice, Sullivan, Tworkov, Wofford, others; thru 9/5.

MANES—177 Prince (505-5722). Works by gallery artists including Arndt, Cowin, Jaffe, Moss, Weiss, others; color photographs of India, Egypt, Italy and the U.S.A. by Mitch Epstein; 9/8-10/4.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Works by Adams, De, Kujawa, Spilner; 9/5-10/13.

WARD-NASSE—178 Prince (925-6951). Paintings by Kane, Pellegrino, and Serban; multi-media pieces by Maciel; thru 9/13.

WINDOWS ON WHITE—55 White (269-0320). Works that express an attitude towards buildings and their interiors, by Aljian, Grove, Lee, Litke, Pepchinski, Sepkowitz; 9/5-30.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). "Secret Rites: Symbols of Magic from West and Central Africa," thru 9/8.

ALA—32 W. 20th (675-3267). Works by gallery artists, including Bianchi, Ceccobelli, Dessi, Finn, Gormley, Hambleton, Rosenthal, Wilding; thru 9/15.

CITY—2 Columbus Circle, 2nd Floor (929-6688). "Reverse Impressions: An Emphasis on Negative Space," with works by Bisson, Frazier, Lister, Serrano, Weider, Wool; thru 9/21.

CREATIVE TIME'S ART ON THE BEACH—Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). Eight groups, each including a visual artist, a performing artist and an architect, will create eight installations, thru 9/16.

LINCOLN CENTER'S CORK GALLERY—Lower level of Avery Fisher Hall, Broadway at 64th (749-5516). "Vietnam: Reflexes and Reflections"—works by Vietnam combat veterans; thru 9/4.

MUNICIPAL ART SOCIETY—457 Madison (935-3960), Mon.-Sat. 11-5. Models, drawings, and close-up photographs detailing the restoration of The Statue of Liberty, thru 9/14.

ONYX—54 Irving Place (505-9001). Works on paper by six South African artists; thru 9/16.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). "California: Idioms of Surrealism"—works by Albertson, De Forest, Webb, Yarber, others; 9/10-10/6.

STORM KING ART CENTER—Mountainville, New York (914-534-3115). "20th-Century Sculpture: Selections from The Metropolitan Museum of Art" with works by Calder, Di Suvero, Moore, Smith, others; also a group of outdoor sculptures by Louise Nevelson; thru 10/31.

Photography

GEORGE L. AGUIRRE—Laser color prints of notable women; thru 9/30. 4th Street Photo, 67 E. 4th (673-1021).

AUGUSTE B. BRAQUEHAIS—"The Paris Commune" photographs of the revolt against the French provisional government in 1871; 9/5-29. Wolf, 30 W. 57th (586-8432).

MONIKA KRAJEWSKA—28 black-and-white photographs of Polish Jewish cemeteries and tombstones, thru 10/15. YIVO, 1048 Fifth (535-6700), Mon.-Fri. 9:30-5:30.

MICHEL SZULC KRZYZANOWSKI—Humorous and improbable situations in black-and-white sequential photographs, 9/4-29. Laurence Miller, 38 E. 57th (319-1800).

RICHARD PARE—Color photographs of Egypt, 9/6-29. Sander, 51 Greene (219-2200).

MARK SICK—"Human Comedy"—a group of black-and-white photographs showing how people choose to present themselves within their environments; thru 9/11. New School/Parsons Photography Gallery, 66 Fifth (741-5667).

STALEY-WISE—177 Prince (777-1590). Vintage and modern photographs by Dahl-Wolfe, Horst, Newton, Ray, Turbeville, Walling, others; thru 9/15.

EVE STROH—Photographs of children in playgrounds, thru 9/5. St. John the Divine, Amsterdam and 112th (678-6903).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Rudy Autio Retrospective; 9/15-11/3.

AMERICAN MERCHANT MARINE MUSEUM, United States Merchant Marine Academy, Kings Point, N.Y. (516-482-8200). Sat.-Sun. 1-4:30. Mon.-Fri. by appt. only. Free. Permanent collection of artifacts from merchant ships and noted models... Arthur Beaumont, 1890-1977: Retrospective; thru Oct.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Ancestors: Four Million Years of Humanity; thru 9/9.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Native American Painting; thru 10/14.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles *Collection of Wedgwood... Gowns by Grès; thru* January... Curator's Choice III: Spanish Colonial Arts of the Andes; thru 10/9... Color in the Summer: color photographs by more than 20 artists; thru 9/30.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Manhattan Skyline: New York Skyscrapers Between the Wars; thru 9/23... Design in the Service of Tea; thru 10/28... Damask: a selection of historic and contemporary silk, linen and wool fabrics in damask weave; thru 11/4.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted... Clodion Terracottas in North American Collections; thru 9/30.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Painting in Paris, 1909-1927: A Selection from the Permanent Collection; thru 9/30... From Degas to Calder: Sculpture and Works on Paper from the Guggenheim Museum Collection; thru 9/9... Collection Gallery: Master Drawings; thru 10/14... Will Insley: The Opaque Civilization; 9/21-11/25.

HISPANIC SOCIETY OF AMERICA—613 W. 155th St. (926-2234). Tues.-Sat. 10-4:30, Sun. 2-5. Free. Paintings, sculpture, and decorative arts of the Iberian Peninsula from prehistoric days to the present century.

THE HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed.-Fri. 10-5:30, Thurs. til 9, Sat.-Sun. noon-7. The Lens in the Garden; thru 9/16... Domestic Rituals: Photography of Mary Frey; thru 10/21... Westchester Homes and Gardens; thru 9/9.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heroes... Grumman F-11 Tiger.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5, Fri. 11-3. Closed Sat., major Jewish holidays. Israel in Antiquity... Coins Reveal.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D... Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... African Ivories; thru 12/30... Rhode Island Needlework, 1730-1830, thru 9/23... Aspects of the City: 20th-century paintings; thru 9/29... Te Maori: Maori Art from New Zealand Collections; 9/11-1/6... The Etchings of James McNeill Whistler; 9/14-11/11... The Lithographs of James McNeill Whistler: The Gift of Paul Walter; 9/14-11/11. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5. $2 suggested donation. Master European Drawings from the National Gallery of Ireland; thru 11/25... William Morris: The 150th Anniversary of his Birth; thru 11/25... Landscape Etchings by Rembrandt; thru 11/25... Manuscripts of Irish Authors; thru 9/25.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. The World of Grandma Moses; 9/12-10/28.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo... Dragons in the New World: Native Americans and the China Trade; thru 9/30... Drums and Bustles; thru 9/30.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Lucille Ball: First Lady of Comedy; thru 9/13... Metromedia and the Du Mont Legacy; thru 9/20.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr... The City Scene: 1820-1920; thru 10/14... The Circus Comes to Town: Posters on Parade; thru 9/9. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Holography (Re)Defined/Innovation through Tradition; thru 10/7.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing... Color Photographs: Recent Acquisitions; thru Oct... Irving Penn: Retrospective; 9/13-11/27.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Andrew Lyght: 3-D Paintings; thru 10/7... Long Island Sound Steamboats; thru 10/7.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Selections from the Permanent Collection... Arthur B. Carles: Painting With Color; 9/11-11/4.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Thurs.-Sun. 12-6. Closed Mon. & Tues. $2.50; students & seniors $1.50, children free. Martin Puryear: Survey of wood sculpture; thru 9/9... Currents: David Ireland; thru 9/9.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: The Neustadt Collect of Tiffany Lamps... Five New York Families; thru 11/18... Visions of Liberty; thru 1/13... Watercolors from the Society's Permanent Collection; thru 10/28... Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/4... Ardent Spirits and Demon Rum: Temperance Movements in America; thru 9/30... The City Seen; 9/12-1/27.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/31... Censorship: 500 Years of Conflict; thru 10/15... The Center for Book Arts: The First Decade; 9/7-11/29. **Lincoln Center,** 111 Amsterdam Ave. (870-1600). The DeMille Dynasty: First Family of Hollywood, Theatre and Dance; thru 9/29... Terpsichore Revisited: 40th-Anniversary of the Dance Collection; thru 9/22. **Donnell Library Center,** 20 W. 56th St. The Fourth International Batik Exhibit: Nine Contemporary Masters; thru 9/29.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. The Ablah Collection: Six Henry Moore Sculptures; thru 11/30... Laurie Anderson: Works from 1969-1983; thru 9/9.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983; thru 9/4.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes... Folk Art from the Carpathian Mountains... To Preserve a Heritage: The Story of the Ukrainian Immigration in the United States.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Abstract Painting and Sculpture in America 1927-1944; thru 9/9... Viola Frey; thru 9/30... Print Acquisitions 1974-1984: thru 11/25. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Art of Music: American Paintings and Musical Instruments 1770-1910; thru 9/19.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 9/13 at 10 & 2: American and European Prints. On view from 9/8. **East,** 219 E. 67th St. (570-4141). 9/5 at 10: Furniture, Paintings and Decorative Objects. On view from 8/31.

DOYLE—175 E. 87th St. (427-2730). Next sale 9/12 at 10: Fine 19th-Century Furniture, Paintings and Decorations, including Tiffany and Art Nouveau, Bronzes, Orientalia, Silver and Rugs. On view from 9/8.

PHILLIPS—406 E. 79th St. (570-4830). 9/8 at noon: Lead Soldiers, Toys, and Corkscrews. On view from 9/4.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). Next sale 9/11 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 9/6.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, September 3, Labor Day

JOSEPH C. DAVIS, carillonneur. Special Labor Day program. Riverside Church, the Drive at 122nd St., at noon. Free.

WATERLOO FOLK FESTIVAL—With Tom Rush, Doc Watson, John Hartford, John Herald Band, Harvest Swing, Royce Anderson, Lew Gelfond and the Hot Foot Travelers, Mike Esposito, Elaine Silver. Waterloo Village, Stanhope, N.J. (201-347-4700), noon-8. $12.

Tuesday, September 4

ALISON HALE, flutist/**JOHN FORCONI,** pianist. Music of Bach, Schumann, Martinu. Trinity Church, Broadway at Wall St., at 12:45. Free.

CAIMANO—Jazz fusion. Cooper Park, Third Ave. and 7th St., at 12:15. Free.

GARY PACE—Dixieland music. Steps of City Hall, between Park Row and Broadway, at noon. Free.

KATHLEEN MARTIN, pianist. Lincoln Center Library at 4. Free.

MUSIC LIVE!—Political rock and salsa, with open jamming by audience musicians. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

CHINESE MUSIC ENSEMBLE OF NEW YORK—Classical and contemporary music from many regions of China. Spring Creek Library, Flatlands at New Jersey Aves., Brooklyn, at 7:30. Free.

Wednesday, September 5

CYNDI LAUPER—Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

ELWOOD BUNN AND DOWN YONDER—Country-and-western music. World Trade Center Fountain Plaza at 12:15. Free.

ELIZABETH LAUER, pianist. Lincoln Center Library at 4. Free.

ART ON THE BEACH—A Creative Time performance by Ned Sublette; his "Desperate Character," in a collaboration with visual artist Rhonda Zwillinger and architect Richard Clarke. Battery Park City landfill, Gate 18, Chambers and West Sts., at 7:30. $5.

WILLIE NELSON AND FAMILY—Concerts on the Beach, Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $17.50.

Thursday, September 6

JULIO IGLESIAS—Radio City Music Hall, Sixth Ave. at 50th St. (757-3100), at 8. Sold out. (See listing for Mon., 9/10.) Thru 9/12.

ROYAL COLLEGE OF MUSIC JUNIOR DEPARTMENT SYMPHONY ORCHESTRA, Christopher Adey conductor. Elgar's Symphony No. 1. Trinity Church, Broadway at Wall St., at 1. Free.

JOEL KAYE AND THE NEOPHONIC ORCHESTRA—Steps of City Hall, between Park Row and Broadway, at noon. Free.

GREGORY GELMAN TRIO—Violin, flute, and piano, with music from classical to jazz. Olympic Tower atrium, Fifth Ave. and 50th St., at 5:30. Free.

KIM BOVA, pianist. Lincoln Center Library at 4. Free.

MARYA MARTIN, flutist/**THEODORE ARM,** violinist/**PAUL NEUBAUER,** violist/**WARREN LASH,** cellist. Mozart, Hindemith, Varèse, Beethoven. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

BONNIE RAITT—Country and rock music. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $14.75.

Friday, September 7

ROYAL COLLEGE OF MUSIC JUNIOR DEPARTMENT SYMPHONY ORCHESTRA, Christopher Adey conductor; Sir David Willcocks, guest conductor, with clarinetist Michael Collins. Elgar's Introduction and Allegro for Strings: Mozart's Clarinet Concerto, K. 622: Shostakovich's *Festival Overture,* Op. 96; Dvorak's Symphony No. 8. Alice Tully Hall at 8. $10.

JULIO IGLESIAS—See 9/6.

KING SUNNY ADE/BLACK UHURU—Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

MOOD ELLINGTON—Tom Briggs, Ellen Seeling, Jean Fineberg and Ensemble. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at noon. Free.

DAVID SILLS, violist. Lincoln Center Library at 4. Free.

BOB MELMAN—Ragtime, blues, and originals. The Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $4.

GEORGE BENSON—Concerts on the Beach, Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $17.50.

AIR SUPPLY—Westbury Music Fair, Westbury, L.I. (516-333-0533), at 8. $22.50.

ANDRE-MICHEL SCHUB, pianist. Beethoven's Sonatas Op. 31, No. 2, "Tempest"; Op. 27, No. 2, "Moonlight"; Op. 57, "Appassionata." Beethoven Festival, at the Coe Estate, Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. Tent seating, $8 and $10; lawn, $6.

Saturday, September 8

JULIO IGLESIAS—See 9/6.

KING SUNNY ADE/BLACK UHURU—See 9/7.

KISHORE KUMAR/AMIT KUMAR, Indian singers, with dancers. Avery Fisher Hall at 8. $15-$50.

SATURDAY IN THE PARK—The Alain Daniel Band and The Score; Jr. Fire and the Flames, with comics Kenny and Warren. Central Park Naumburg Bandshell, 72nd St. mid-park, 1-5. Rain date, 9/9. Free.

DINOS CONSTANTINIDES, composer-violinist/**STEPHEN BROWN,** pianist. Works by Ives, Krenek, Constantinides, Penderecki, Mamlok, others. Lincoln Center Library at 2:30. Free.

THE DIFFERENCE, featuring Steven Antonelli and Bob Chabala. Electric-acoustic ensemble, with new music in a blend of pop and classical, folk and jazz. Inroads Theater, 152 Mercer St. (226-6622), at 10. $5.

SEUFFERT BAND, George F. Seuffert conductor. Popular music, old and new. Queens County Farm Museum, on the lawn. 73-50 Little Neck Pkwy., Floral Park (468-4355), at 3. Free.

AIR SUPPLY—See 9/7.

THE AVIVA PLAYERS—Mezzo-soprano Mira J. Spektor, pianist Dorothy Indenbaum, violinist Beverly Somach, cellist Barbara Reisman. Chamber works by Dello Joio, Fanny Mendelssohn, Chaminade, Spektor, Quilter. Guild Hall, East Hampton, L.I. (516-324-0806), at 8. $5.

AMERICAN SYMPHONY ORCHESTRA, Julius Rudel conductor; pianist Claude Frank. Beethoven's Fifth Symphony and Piano Concerto No. 5. Beethoven Festival, at the Coe Estate, Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. Tent seating, $12 and $15; lawn, $7. See below.

BEETHOVEN FESTIVAL—See listing above for locale. In addition to the evening concert, there will be musical and other related events all about the grounds, 11 a.m.-5 p.m., performed by various artists and groups, including pianists Claude Frank and Richard Goode, dancer Marjorie Gamso, actress Viveca Lindfors, and more. Phone 516-922-0061 for *more information.*

Sunday, September 9

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—"J.S. Bach: A Musical Offering." Opening of a series, continuing thru 9/15. Two programs today. At 6: Guy Bovet, organist; a Bach program, including the Fugue in G, BWV 577, and three selections from the "Orgelbüchlein." At 8:30: Members of the Society, and guest performers; Brandenburg Concerto No. 2; Sonata No. 3 for Violin and Harpsichord; *A Musical Offering,* BWV 1079, in Kenneth Cooper's reconstruction. Both at Alice Tully Hall; together, $15; the 6 o'clock program alone, $6.

PABLO CASALS TRIO—N.Y.C. debut; cellist Jurgen deLemos, violinist Oswald Lehnert, pianist Larry Graham. Shostakovich's Piano Trio Op. 8, No. 1 (U.S. premiere); Beethoven's "Ghost" Trio, Op. 70, No. 1; Schubert's Trio Op. 99, No. 1. Symphony Space at 8. $8.

JULIO IGLESIAS—See 9/6.

GARY GOODMAN, pianist. Saint-Saëns, D. Scarlatti, Chopin, Ravel, Schumann. CAMI Hall, 165 W. 57th St. (397-6900), at 2. $5.

NAUMBURG ORCHESTRA, Jens Nygaard conductor; cellist Paul Tobias, French-hornist Robert Routch. Schubert's Symphony No. 5; Tchaikovsky's "Rococo" Variations; Ives's *The Unanswered Question;* Strauss's Horn Concerto No. 1. Damrosch Park, Lincoln Center, at 8. Free.

ST. PETER'S CHURCH—Lexington Ave. at 54th St. (935-2200). At 5: Jazz Vespers, with the Noreen Grey Trio; offering. At 7: Steve Getz Presents Great American Song Stylists; donation.

LEE ERWIN, organist. "A pipe-organ pops program," from folk to Broadway show music. Played on the recently restored 1892 Roosevelt organ. All Saints' Church, Madison Ave. and 129th St. (534-3535), at 3:30. Free.

GREGORY EATON, organist, and members of the church choir, in the Compline service. Trinity Church, Broadway at Wall St., at 9 p.m. Preceded at 8:45 by the ringing of the tower bells.

MARYA MARTIN, others. See 9/6. Today at 4.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park bandshell, Queens, at 3. Free.

ELL'S KITCHEN—Original jazz in a variety of styles. Queens Botanical Garden, 43-50 Main St., Flushing, at 2. Free.

NEIL YOUNG/JESSI COLTER/WAYLON JENNINGS—Concerts on the Beach, Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $17.50.

HEI-OCK KIM, pianist. Old Westbury Gardens, Westbury, L.I. (516-333-0048), at 2:30. $2; $3 for Gardens admission.

AIR SUPPLY—See 9/7.

BEETHOVEN FESTIVAL—See 8/8 for information about all-day events.

Monday, September 10

ROD STEWART—Madison Square Garden at 8. $15, $17.50.

JULIO IGLESIAS—See 9/6. Note: some tickets remain for tonight's concert, a benefit for Casita Maria, the oldest Hispanic settlement house in the South Bronx: $50-$150. Phone 489-8420 or 581-7370.

ENCORE CHAMBER PLAYERS—Quantz, Devienne, Bizet. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

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MUSIC & DANCE

GEORGE MCPHEE, organist. Widor, Stover, Sweelinck, Franck. Second Presbyterian Church, 6 W. 96th St., at 8. $4.

AMERICAN JAZZ BAND—Dixieland music. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

Tuesday, September 11
Partial listing; see next issue.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—"J.S. Bach: A Musical Offering." The Academy of Ancient Music Chamber Ensemble (N.Y. debut), Christopher Hogwood director. Concerto in c for Oboe and Violin; Two Fugues from "The Well-Tempered Clavier," arr. Mozart; Violin Concerto in d; Toccata and Fugue in a for Solo Violin; Suite No. 2 in b for Flute. Alice Tully Hall at 8:30. $15. Pre-concert lecture by Mr. Hogwood: "Transcription—Translation or Treachery?"; at 6.

JULIO IGLESIAS—See 9/6.

JOHN WALKER, organist, Trinity Church, Broadway at Wall St., at 12:45. Free.

Opera

**New York City Opera
At the New York State Theater**

TO NOVEMBER 18—$5.50-$35. Note: Foreign-language operas are subtitled in English. No performances 9/4 or 9/5. 9/6 at 8: Gilbert and Sullivan's *The Mikado*; new production, with David Stahl conducting (debut); director, Lotfi Mansouri; scenery and costumes by Thierry Bosquet (debut); lighting by John Gleason (debut); with Hynes, Bonazzi, Wildermann, Reed, Billings, R. McKee, Cossa. *The Mikado* continues with the same cast, 9/8 at 2, 9/9 at 7. New cast 9/7 at 8: Peterson, Shaulis, Wildermann, Serbo, Lankston, J. McKee, Cossa; also 9/8 at 8 (except Billings for Lankston), 9/9 at 1. No performance 9/11 or 9/12. 9/13 at 8: Stravinsky's *The Rake's Progress* (in English), Keene conducting; with Mills, Davidson, Hadley, Burchinal; premiere of new production, directed by John Cox; Robin Thompson (debut), stage director; scenery and costumes by David Hockney (debut); lighting by Joan Sullivan (debut). 9/14 at 8: Puccini's *Madama Butterfly*, Keene conducting; with Lamy, Rose, McCauley, Stone, Billings. 9/15 at 2: Rossini's *The Barber of Seville*, Bergeson conducting; with Susanne Mentzer (debut), Castle, Dickson, Reed, J. McKee. 9/16 at 1: Verdi's *Rigoletto*, Flint conducting; with Woods, Marsee, Burchinal, Hadley, Dupont. 9/16 at 7: Puccini's *La Rondine*, Siciliani conducting; with Knighton, Peterson, McCauley, Eisler, Wexler.

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 9/9, Friml's *Rose Marie*. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

IL TROVATORE—Selections from Verdi's opera. Rincon Taino Theater, 113 E. 12th St. 9/5, 12 at 7:30. $5.

BROQUE OPERA COMPANY—Fun and games with this "opèra comique" troupe. World Trade Center Plaza, 9/6 at 12:15. Free.

Dance

DOWNTOWN DANCE FESTIVAL—Outdoor performances, all at 12:15. At Chase Manhattan Plaza, off Nassau St. at Cedar St., two blocks north of Wall St.: Battery Dance Company, 9/4; Spanish Dance Arts Company, 9/5; Balletfore, 9/6; Tap Extravaganza, with Jane Goldberg & the Changing Times Tap Dance Co.; Andrea Levine & Charles "Cookie" Cook; Anita Feldman's Body & Sole, 9/7. . . At World Trade Center Plaza, off Church St., one block South of Fulton St.: Spanish Dance Arts Company, 9/7; Battery Dance Company, 9/10; Balletfore, 9/11; Tap Extravaganza (see above for performers), 9/13; Albert Reid & Dancers, 9/14. Free.

RAE BALLARD & PATRECIA LENORE, with other dancers. Ethnic Folk Arts Center, 179 Varick St. (788-3229). 9/9, 10 at 8:30. $6.

ANGELA CAPONIGRO—The choreographer-dancer, in her "Generating, Organizing, & Destroying." Music performed by Khalsa. New Dance Alliance, 182 Duane St., between Hudson and Greenwich Sts. (226-7624). 9/7, 8 at 8. $5.

DJ MCDONALD AND DANCERS—"Designs for Living," five pieces about human relationships. Merce Cunningham Studio, 463 West St. (460-5786). 9/6-9 at 9. $7.

RIVERSIDE DANCE FESTIVAL—Opening of the season, with the Alvin Ailey Repertory Ensemble; 9/11-16. Opening night, 7:30, is an anniversary gala, with Judith Jamison as guest artist, with other members of the senior Ailey company. Program features a new work by Donald McKayle. $25 (921-8977). Other dates: 9/12, 13, 14 at 8; 9/15, 16 at 2 and 8. Riverside Church, the Drive at 120th (864-2929) $7.

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OTHER EVENTS

Happenings

CREATURES GREAT AND SMALL—elephants, horses, and dogs to be more exact—have their day or days during the coming week. The Bronx Zoo's annual Elephant Weekend, 9/8 and 9 this year, salutes the zoo's sextet of pachyderm pets—Happy, Grumpy, Tus, Patty, Maxine, and Groucho—with children's games, Indian ceremony, workshops, feasts (for the elephants), and entertainment (for everybody else). And three of the lovable ones will take a public shower at 4:30 each day, weather permitting. Other times both days for some of the fun: elephant dances, 1-4; tug-o-war, 1-1:15, costume parade, 3. All free with zoo admission (367-1010)... 500 horses in 125 events—they'll be here from all over the country, for the Long Island Classic Horse Show, 9/7-9 at Old Field Farm, Stony Brook, L.I. Events begin each day at 8 a.m. (they get up early in Horse Country), and the big event, the B&B $10,000 Junior/Amateur Jumper Classic, will probably happen Sun. about 2. Grounds entry is free (736-2300, ext. 262; 516-751-0793)... The first "Flea-for-All Dog Wash" is the practical notion of the ASPCA, and with the help of volunteers from CBS's *Guiding Light* soap opera, staffers will hold open house at 441 E. 92nd St., 11-3, 9/8. There's a $5 donation to ASPCA services to get your pet de-flea'd—don't tell him where you're going, or he might back out!

FAIRS, FESTIVALS, in and out of Manhattan—the season is upon us again, in full force, with two city annuals this weekend, as usual almost converging so strollers can easily take in both. TAMA, or the Third Avenue Merchants' Association, takes over that roadway, from 14th St. to 34th, to display wares and foods of both visiting sellers and neighborhood boutiques and cafés, clubs and antiques stores. Maybe all you need to know is that Früsen Gladje will raffle off a two-and-a-half gallon tub of ice cream—let's hear it for strawberry! There'll be flea-market stuff, loads of food, including a clam bar, raffles, games of skill, clothing of all types, arts and crafts. The date is 9/9, 11 a.m.-6; rain date, 9/16... The annual One World Festival, 9/8 and 9, centers around the Armenian St. Vartan Cathedral, Second Ave. and 35th St.; noon-11 Sat., noon-6:30 Sun. On Sat. night there'll be outdoor dancing, and each day from 2:30, hourly tours of the cathedral. Entertainment in the cathedral from 2:30, too, and outdoor music, dance, children's fun, and food from Italy, Poland, Scotland, Puerto Rico, and Armenia... Asian-American Sunday, 9/9, will be marked with a festival bringing together music and dance of Korea, Japan, Hawaii, India, China, Vietnam, and the Philippines. Time is 4-6:30, at Columbus Park, North End, at Mulberry and Baxter Sts., in Chinatown... Same day, there'll be an outdoor crafts-art-sculpture show in Brooklyn, Ocean Pkwy., between Cortelyou Rd. and Ditmas Ave.; noon-5... Also in Brooklyn, 9/8, 10 a.m.-11 p.m., Releaseme Records is tossing a music competition to benefit the fund for David Rothenberg, the badly burned little boy who is undergoing intensive medical treatment in California. Competing amateur groups will perform, and there'll be raffles, guest appearances by top athletes, and exhibitions; it all happens at Carroll Park, Court and Carroll Sts... More outdoor art, by members of the Bronx Artists Guild, 9/8 and 9, 15 and 16; 10-4 Sat., 1-5 Sun. Oils, graphics, watercolors make up the fence show at the Museum of Bronx History, 3266 Bainbridge Ave., E. 208th St... Three shows we mentioned last week continue this weekend: the Autumn Crafts Festival, Sat. and Sun. at Fordham U. Plaza, Broadway and 62nd St.; the Washington Square Outdoor Art Show, around that park in the Village; and the big Renaissance Festival at Sterling Forest in Tuxedo Park, N.Y. The first two are free, and mostly art; the last features food and costumed entertainment, and there's a charge.

STAR QUEST—Sky show at the Hayden Planetarium, C.P.W. at 81st St. (873-8828). Leonard Nimoy narrates this journey through space and time, and speculates on the future of space exploration. Show times vary. $3.75; seniors and students $2.75, children $2.

SOUTH STREET VENTURE, an hour-long, multi-screen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

PERFORMERS TO NOTE: Brooklyn's "Fivephase Meltdown" takes in various arts: Phase I, "Literary-Theater," happens 9/4 at 7, at the Brooklyn Heights Public Library, 280 Cadman Plaza; Phase II, "Musical-Theater," goes on 9/7 at 8, at the Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope. More to come, 9/15 (Dance), 9/22 (Inter-Theater), and 9/30 (Antic Meltdown II.V). It's all based on Bronwyn Rucker's script "The Radon Daughters," and directed by her and Nell Evans. More information: 783-3077... The Village Voice is inaugurating an annual festival of street entertainers; first one is 9/9, 11-7, at Lafayette St. and Astor Pl., and there'll be breakdancers, comics, musicians, jugglers, clowns, and more. Free of course... "Celebrate Brooklyn" continues at the Prospect Park Bandshell, with the New York Shakespeare Festival troupe's performances of *A Midsummer Night's Dream* 9/4, 6, 8, 9, and *Romeo and Juliet* 9/5 and 7. All at 8, and free; at P.P.W. and 9th St... Creative Time's Art on the Beach is winding down its season, and 9/9 and 12 at 6:30, the performance artist will be Steve Clorfeine in his "Port of Entry," with sculptor Livio Saganic and architect Robert McAnulty the collaborating artists. These outdoor events are usually multimedia and freewheeling—at Battery Park City Landfill, Gate 18, Chambers and West Sts. Time is 6:30, and it's $5.

Tours

MUNICIPAL ART SOCIETY—(935-3960). Discover New York tour: "An Urban Suburb, the Upper West Side"; 9/8, 9, 22, 23 at 2; meet at 73rd St. and C.P.W., park side; $8. A talk about the tour, 9/7 at 6, Urban Center, Madison Ave. and 51st St.; $10... First of six "Hard Hat" tours of urban-redevelopment sites and "works in progress"; 9/11, 6-7:30: Battery Park City; $8; phone for meeting place and details on requirements for participants.

42ND STREET—Walking tour with Adventure on a Shoestring (265-2663). 9/9 at 1:30, meet SE corner of First Ave. and 42nd St. $5.

LOWER EAST SIDE, "Home of the Immigrants." A New York Walk-About (582-8083, weekdays). 9/9 at 11 a.m. or 2 p.m., meet SW corner of Chrystie St. and Grand St.; $5.

NEW JERSEY SITES AND SIGHTS, with the Friends of the Parks (473-6283). 9/9 at 2, meet Ted Conrad at the Plaza above the Journal Square PATH station in Jersey City, for a visit to the Hudson County Courthouse, Hamilton Park, and more. Rain date, 9/16. $1.

MURRAY HILL, "Gentility and Commerce." Walk with the Museum of the City of New York (534-1672). 9/9 at 1:30, meet SW corner of Fifth Ave. and 33rd St. $6.

CENTRAL PARK'S HIDDEN WORLD—Turf coordinator Jill Weber leads a "soil tour" of the park. 9/9 at 2, meet at Belvedere Castle, 79th St. south of the Great Lawn. Free.

THE OLD VANDERBILT MOTOR PARKWAY, built as a private two-lane highway, 22 feet wide. Take a walk along it, with Alley Pond Environmental Center folks. 9/8 at 10 a.m., meet in the athletic area Parkhouse, off Union Tpke. and Winchester Blvd., Queens (229-4000). $2.

ARCHITECTURE AT SLEEPY HOLLOW—Three tours, one in each of the restorations, that highlight the cultural and historical trends that influenced the design; 10:30 and 2: 9/8, Philipsburg Manor; 9/15, Van Cortlandt Manor; 9/22, Sunnyside. Croton and Tarrytown, N.Y. (914-631-8200). Free with admission $4, $2.50.

LITTLE ITALY OF THE BRONX—A "Gourmet Bicycle Tour" with the Hungry Pedalers. A tour and shopping spree, ending with a European-style picnic at the New York Botanical Garden. 9/8 at 8:45 a.m., meet at the Maine Monument, Columbus Circle, 59th St. and C.P.W. $9, or $15 for two people on day of trip (222-2243 or 473-6829).

URBAN PARK RANGERS—Tours and workshops; free unless noted. **Bronx:** 9/8 at 1, meet at Crotona Park Boathouse (589-0096) for a slide show and walk around the new tree trail. 9/8 at 10 a.m., meet at Environmental Center, across from section one of Orchard Beach, for a "fishy" tour along Pelham Bay Park's coastal waters (548-7880). 9/9 at 10 a.m., meet at Van Cortlandt Park Visitors' Center, 242nd St. and Broadway (548-7880), for a "bugs of the Bronx" session... **Brooklyn (856-4210):** 9/8 at 1, meet at the sea-lion pool, Prospect Park Zoo, for a look at the zoo's past, present, and future. 9/9 at 1, meet under Grand Army Plaza arch for a look at Prospect Park's fall flora... **Manhattan (397-3091):** 9/7 at 1:15, meet under the Washington Square Arch, foot of Fifth Ave., for a 45-minute architectural tour of the park. 9/8 at 2, meet at Soldiers and Sailors Monument, 89th St. and Riverside Dr., for a "four-tier tour" of Riverside Park. 9/9 at 2, see 9/7 above, and meet for a longer tour of the park. 9/9 at 5 a.m., meet for a tour of Inwood Hill Park, at the flagpole inside the Isham and Seamen Aves. entrance... **Queens (699-4204):** 9/8 at 10 a.m., meet at Beach 86th St. and the boardwalk, Rockaway, for a workshop in sand castles and fantasies... **Staten Island (442-1304):** 9/8 at 10 a.m., wear long pants, take a canteen and sturdy shoes, for a jaunt along the dunes of South Beach; meet at Sand Lane and Father Capodanno Blvd. 9/9 at 10 a.m.: Instructions same as above; meet at Willowbrook Park comfort station for a 5-mile Greenbelt hike.

SOUTH STREET SEAPORT MUSEUM—A variety of tours of the ships and the museum enclave. Phone 669-9400 for complete information and prices. Some tours included in admission to museum buildings. Examples: "Weathered Witnesses," the unfinished seaport; daily at 1 and 3. A tour of museums, daily noon-4.

BRYANT PARK—Weekly "Once Around the Park" tour, thru 9/27; Thurs., 12:30-1:30. Behind the Library, off Sixth Ave. and 42nd St. Free.

NBC STUDIOS—A 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 9/8, a walk in the Inwood Hill area, Manhattan, in search of Indian history; $12. 9/9, a DEVA walk, a healing-focused tour in the N.Y. Botanical Garden; $10. Phone for meeting places.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). Wetlands walk, Sun. at 1. $1. Woodlands walks, 1st and 3rd Wed., at 10 a.m.; $1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission... Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free... Interpretive tour of Clay Pit Ponds State Park Preserve, Staten Island. Each Sun. at 1; free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 9/3, Jamaica Bay, Queens. 9/8, Alley Pond woods, Queens. 9/9, Manhattan's Inwood Park. Noon-4; $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Meantime: 9/4 at 10:30 a.m., meet at Vanderbilt Gate, 104th St. and Fifth Ave., for a tour of Central Park's Convervatory Garden; free. (722-0534). 9/8 at 11 a.m., meet at Jamaica Bay Wildlife Refuge for a birdwatch (474-0613); free. 9/9 at 2, meet at Broadway and 72nd St., for a historical tour of the Upper West Side (204-1112); $3.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 9/8, North Shore harbors. 9/9, New Jersey Horse Farms. $15 without transportation, $23 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 9/3, a morning nature walk at the Bronx botanical garden. Phone for specific meeting places (201-572-1886, eves. ex. Fri.); $1. 9/9 at 1, meet in front of East River Savings Bank, S.E. corner of Lafayette and Spring Sts., for a walk in Little Italy and SoHo East; $1.

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OTHER EVENTS

Sports

FOOTBALL—Jets, at Giants Stadium, Meadowlands, E. Rutherford, N.J. Ticket info: 212-421-6600. $15, single seats only. Season at home opens 9/6 at 9 p.m., vs. Pittsburgh.

TENNIS—The U.S. Open, thru 9/9 at the U.S.T.A. National Tennis Center, Flushing Meadow Park (271-5100).

BASEBALL—**Mets:** Shea Stadium, Flushing (507-8499). $3-$8. 9/7 at 8:05, 9/8 at 7:35, 9/9 at 1:35, vs. Chicago. 9/10, 9/11 at 7:35, vs. St. Louis. . . **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. 9/3 at 4, 9/4, 9/5 at 8, vs. Toronto. Next home games 9/14-16, vs. Boston.

TENNIS—New York Charity Tennis Challenge. Round-robin tournament, to benefit the National Kidney Foundation of New York-New Jersey. Players are team members of the Islanders, the Rangers, the Knicks, and the Devils. At Madison Square Garden Felt Forum (564-4400). 9/7 at 7:30. $10-$75.

COSMOS—At Meadowlands Arena, E. Rutherford, N.J. (ticket information: 265-8600). For regular games: $7; children, seniors, $4. 9/5 at 9, vs. Toronto.

COLLEGE FOOTBALL—Grambling U. vs. Boston U. Yankee Stadium, 9/8 at 4. $7-$18.

Children

LITTLE PEOPLE'S THEATRE COMPANY—Every Sat. and Sun.: "The Three Little Pigs" at 1:30; "Hansel and Gretel" at 3. Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

LITTLE RED RIDING HOOD—Papageno Puppet Theater. West Side Y, 5 W. 63rd St. (877-4852). Thru Sept. 30, Sun. at 11 a.m., 1, and 2. $3.

GETTING THE "HOLE" STORY—Workshop and program of exploration, all about the woodpecker and his dinner table. Games and songs, too. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 9/6, 9, 12, 14, 22, 1-3. $3; must pre-register.

THE CAT IN THE CASTLE, by Bill Solly. Meat and Potatoes Co., at Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at noon and 2, Sun. at noon. $5; $4 adults.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUB"—**Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

THEATER WORKSHOP OPEN HOUSE—Everyone's invited to the theater school, to ask questions, hear about classes, and watch performances. 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). 9/9, noon-5. Free.

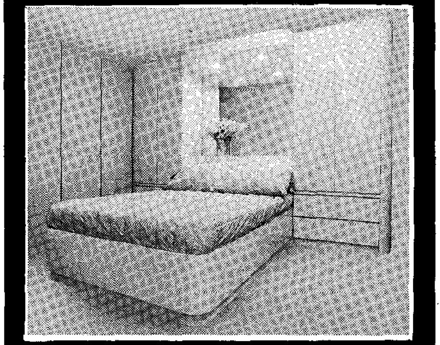
CENTRAL PARK—Storytelling, at the Hans Christian Andersen statue, the Model Boat Pond at 74th St., Sat. at 11 a.m. thru Sept.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). Open 9/3, closed 9/4, 5. 9/8, 1-2:30: The Wiz shows you how to weave a pocket-size bag on a cardboard loom. Free, but reservations required. . . 9/9 at 2 and 3, music by the Gotham City Brass. Free.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5. Weekends, $3, adults $2; weekdays, $2 and $1. Special exhibits: "Making Your Mark," thru Sept.; graffiti—all kinds—through the ages, with related exhibits and workshops. "Color and Light"—prisms, a shadow wall, performance area. 9/8 at 1:30 and 3, 9/9 at 2: parent-child workshops on art and the alphabet. At 4: learn about animal feeding.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. 9/8 at 2: Storyteller Diane Wolkstein tells tales from Haiti, and others, with banjoist-guitarist Shirley Keller, in "Cric! Crac!"

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols., 12-5. $1. Exhibit "Soundtracks". . . Parent-child workshops: 9/8 at 1:30, "Back to School" Sounds Good to Me; take a pencil, for a walk in the woods and a session on making a wooden instrument. 9/9 at 1:30, Grandparents' Day; composer-artist Peter Phillips shows how to create instruments out of household materials. Free with museum admission.



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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	*Moderate—Mostly $15-$35*
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 **W. Broadway, bet. Duane & Reade Sts.,** 349-5566. Casual. American. Spcls: fresh three color fettuccine with smoked salmon and sour cream, roast duck with black pepper and Drambuie, homemade pastries. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** AE, CB, DC, MC, V

AMAZONAS—492 **Broome St.,** 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V

BERRYS—180 **Spring St., at Thompson St.,** 226-4394. Casual. American-Continental. Spcls: *salad chinoise, calves liver with shallots, fresh brook* trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V

THE COHO—11 **Fulton St.,** 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams: fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m.-11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V

EL CORTIJIO—128 **W. Houston St.,** 674-4080 *Casual. Spanish. Spcls: paella, zarzuela, veal ex*tremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun noon-midnight. **(M).** AE, DC, MC, V

FERRARA'S CAFE—195 **Grand St.,** 226-6150. Casual. Italian pastries only. Spcls: gelati, cannòli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 **Washington St., at Rector St.,** 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 **MacDougal St., nr. Prince St.,** 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 **Greene St., bet. Prince & Spring Sts.,** 925-2415. Casual. American *nouvelle cuisine. Spcls: sautéed black fish with mal*taise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to *1 a.m. Br Sun. noon-4. Ent. Private parking.* **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 **Broome St.,** 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., *226-6060. Casual. Italian. Spcls: tortigiloni* in bella vista, alge ricci di mare e conchiglie. Res sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: sashimi, omen, tamago-tofu. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 6-11:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 **Hudson St., at Duane Park,** 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Buffet Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. Outdoor cafe. **(M)** AE, CB, MC, V.

RAOUL'S—180 **Prince St., bet. Sullivan and Thompson Sts.,** 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SCARAMOUCHE—157 **Duane St.,** 964-2206. Casual. French. Spcls: grilled seafood sausage, spicy pan-fried sea trout with tomato chutney, linguine with opal basil butter. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 **Mulberry St.,** 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M).** AE, CB, DC, MC, V

TENNESSEE MOUNTAIN—143 **Spring St., at Wooster St.,** 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

ZI PEPPE—11 **Waverly Pl., bet. Greene & Mercer Sts.,** 228-5450. Casual. Italian. Spcls: scampi al vino blanco, penne alla vodka, saltimbocca. Res. sug. L Mon.-Fri. *noon-4. D Sun.-Thurs.* 5-11, *Fri. to mid*night, Sat. to 1 a.m. Private parties for 80. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 **W. 4th St.,** 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 **Bleecker St.,** 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor cafe. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, *steak au poivre. Res. nec. D only* Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, *Fri.-Sat. to mid*night. **(I)** AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker St., 777-5922. *Casual. Northern Ital*ian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. **(M)** AE, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali,** 334 E. 6th St., 533-2508. **(I)** AE, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, seared tuna with figs and Alphonso olives, double breast of chicken with two mustards, bernaise and cornichous; chocolate mousse with pistachio creme anglaise. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American-Cafe. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open daily noon-1 a.m. Br Sat.-Sun. noon-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B, L, D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild

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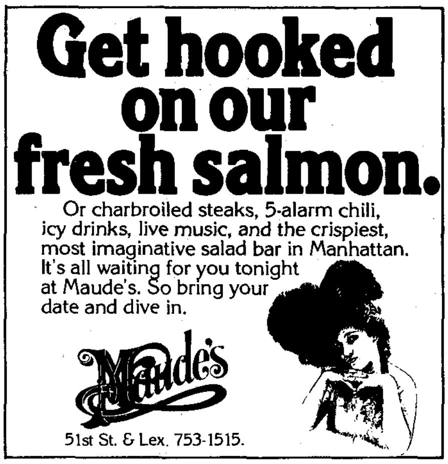

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14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced-rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

CHELSEA LION—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. *to 1 a.m. Pianist nightly. Closed Sun.* **(I-M)** AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat.-Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck *sausage with coriander, cold poached salmon with* chevre vinaigrette. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, *coulibiac of salmon with lobster sauce, loin of* veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. **(E)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

ANTOLOTTI'S—337 E. 49th St., 688-6767. Casual. Northern Italian. Spcls: lobster, steak, veal. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 4-10:30. Complete D. **(M-E)** AE, CB, DC, MC.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. *Jacket required. Continental. Spcls:* grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30. & Sun. Br. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. *Chinese. Spcls: lobster roll, lemon chicken, mixed* seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon -Fri 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. *nightly.* **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual Cantonese. Spcl: song loong gai cube. Res sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m , Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon 2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D *5-6:30; after-theater D 10-11:30.* Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11. Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also **46 E. 43rd St.,** 599-9805; **430 Lexington Ave., at 43rd St.,** 599-8936; **64 W. 52nd,** 245-9702; **32 Cedar St.,** 825-9855. **(M)**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cock*tails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m.* AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes *fraîches, le cassoulet du Chef Toulousain, bay scal*lops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea bass on pousse pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: sea bass à l'estragon, soft shell crabs amandines, suprême de canard aux griottes. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Complete L. Private parties. **(M-E)** AE, CB, DC

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed thru 9/3. **(M-E)** AE, CB, DC, MC, V

LE PÉRIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10 Closed thru 9/4. **(E)** AE, CB, DC

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed thru 9/3. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed thru 9/5. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CASTELLANO—138 W. 55th St., opp. City Center, 664-1975. Casual. Venetian. Spcls: risotto, carpaccio, homemade pastas, grilled seafood. Res. sug. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11:30. Bar 11:30 a.m.-11:30 p.m. Closed Sun. **(E)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shell crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V

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FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. *Complete L & D. Closed Sun.* **(I-M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. *S 10-11. Complete L & D.* **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, *omelettes, fresh fish, chocolate fondue.* Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

PONGSRI THAI—244 W. 48th St., 582-3392. Casual. Thai. Spcls: pla lai peck, beef saté, mee krab. Open daily noon-midnight. **(I)** AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. *Pre-theater & post-theater* D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (*open till midnight*), Tues.-Sat. to 11:30 (*open till* 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 *a.m.,* Sun. 6-*midnight.* Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls.: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** AE, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40 **(I)** AE, CB, DC, MC, V

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, *stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11* a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFÉ 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight. Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. *Northern Italian. Spcls: pasutice Istriana,* quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed *Sun.* **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. *Jewish deli. Spcls: Rumanian tenderloin,* corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 *a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4.* **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Fri noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOGUL 57—327 W. 57th St., 581-1774. Casual. Moghlai (Imperial). Spcls: tandoori dishes, shrimp dopiaz, duck masala. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Garden dining. Ent. **(M)** AE, DC, MC, V.

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RESTAURANT DIRECTORY

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)**
AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-10:30, Fri.-Sat. to 11. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Buffet L Mon.-Fri. & sandwich menu Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)**
AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)**
AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)**
AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon-3. Drinks till 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Mon.-Sat. 6-9:30. Pre-theater D Mon.-Thurs. 5:45-6:45. Closed Sun. **(M)**
No Credit Cards.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

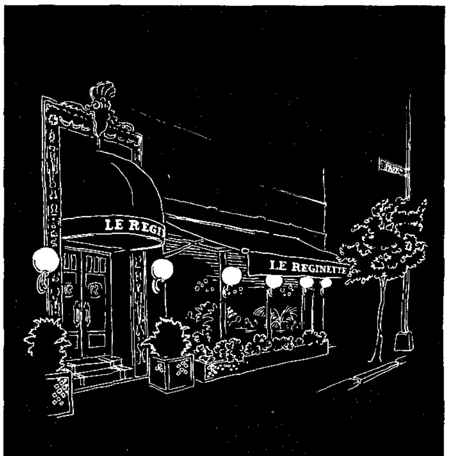
CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.



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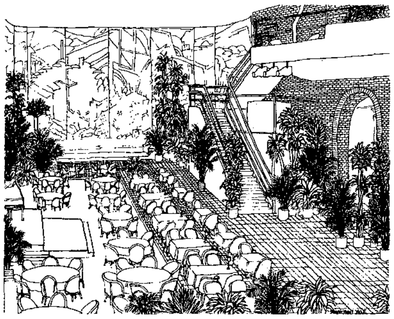

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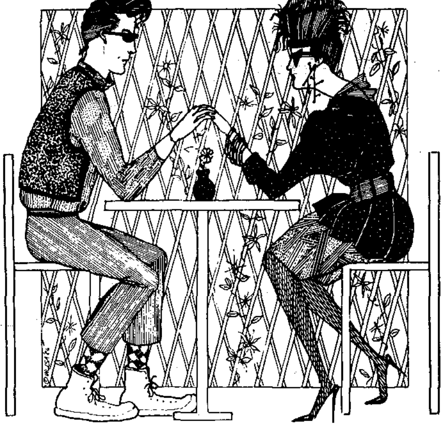

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RESTAURANT DIRECTORY

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. *Jacket required. Northern Italian. Spcls:* lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed thru 9/9. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. *noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20.* Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, *nachos, ceviche, Mexican combination. Res. sug.* L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's** —1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. 10-4. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50. **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail *stuffed with brandied apricots, boned duck with* brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RED BARON—201 Columbus Ave., at 69th St., 799-8090. Casual. International-Nouvelle. Spcls: fresh tuna with oriental black bean sauce, poached Norwegian salmon with champagne and leeks, rack of lamb rolled and stuffed with goat cheese. Res. sug. L Mon.-Fri. 11-4. Br Sat.-Sun. 11-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 30. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Special D 5-6:30. **(M)** AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. **(M)** AE, CB, DC, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. **(M)** AE, CB, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Sept. 5

2:06/**WQXR-AM/FM**—Per la Flor del Llori Blau, **Rodrigo;** Violin Cto #1 in g, **Bruch.**

3:00/**WNCN**—Nabucco Ov, **Verdi;** Rodeo: 4 Dance Episodes, **Copland;** Ancient Airs & Dances: Suite #3, **Respighi.**

WNYC—The 1932 Bell Laboratories stereo recordings by Leopold Stokowski.

4:06/**WQXR-AM/FM**—Violin Sonata in B-Flat, Op.5, **Corelli;** Serenade for Strings, Op.12, **Berkeley.**

5:00/**WNCN**—Royal Fireworks Music, **Handel;** Suite in E-Flat, Op.28, #1, Holst; Sonata for Harpsichord in D, **Soler;** Marche Slav, Op.31, **Tchaikovsky.**

7:00/**WNCN**—Anniversary Concert. Africaine: Mi batte il cor; Deh' ch'io ritorni; Huguenots: Chorale; Dinorah: Shadow Song, Giacomo **Meyerbeer.**

WNYC—Magnetic Rag, The Easy Winners, **Joplin.**

7:06/**WQXR-AM/FM**—Trio Sonata in G, **Bach;** Variations on a Theme by Haydn, Op.56, **Brahms;** Cto Grosso #4 in g, **Scarlatti;** Barcarolle in F-Sharp, Op.60, Chopin.

8:00/**WNCN**—Cto for Flute, Strings & Continuo in D, **Vivaldi:** Cto Grosso in B-Flat, Op.6, **Corelli.**

WNYC—Scherzo a la Russe, **Stravinsky;** Sonata for Flute, Viola & Harp, **Debussy;** Sym #11 in g, **Shostakovich.**

8:06/**WQXR-AM/FM**—Rondo from Serenade #1 in D, Op.11, **Brahms.**

9:00/**WNCN**—Great Concerts from the Y. Daniel Barenboim, pianist. Annees de pelerinage #1 (Suisse), #2 (Italie); Apres une lecture du Dante, **Liszt.**

Thurs., Sept. 6

2:06/**WQXR-AM/FM**—Suite from Love for Three Oranges, **Prokofiev;** Piano Cto #2 in d, **Mendelssohn.**

3:00/**WNCN**—Estampes, **Debussy;** Sym #4 in G, **C.P.E. Bach;** Variations on a Rococo Theme for Cello, Op.33, **Tchaikovsky.**

WNYC—Nature, **Thorne;** Sparrows, **Schwantner;** When Soft Voices Die, **Picker.**

4:06/**WQXR-AM/FM**—A Faust Ov, **Wagner;** Variations on "Carnival of Venice," **Trad.;** Sinfonia from Le Cinesi, **Gluck;** Recitative and Ari, Deh Vieni, non tardar from The Marriage of Figaro, **Mozart.**

5:00/**WNCN**—Les Franos-Juges Ov, Op.3, **Berlioz;** Partita for Harpsichord #2 in c, **Bach.**

7:00/**WNCN**—Anniversary Concert. Three Browning Songs; Scherzino "A Peterborough Chipmunk"; Sonata for Piano & Violin in a, Op.34, Amy **Beach.**

WNYC—Variations on "America", **Ives;** Sym #9, "The Ardeatine Caves," **Schuman.**

7:06/**WQXR-AM/FM**—Jupiter Symphony Chamber Players.

8:00/**WNCN**—Cto Grosso in D, Op.6, #5, **Handel:** Sonata in g, "La Desperata," **Farina;** Sym #34 in C, **Mozart.**

WNYC—Santa Fe Chamber Festival. Summer Music for Wind Qnt, Op. 31, **Barber;** Qnt in E-Flat, Op.16, **Beethoven;** Sonata Concertante for Violin & Piano, **Kirchner.**

8:06/**WQXR-AM/FM**—Don Juan, **R. Strauss;** The Miraculous Mandarin, **Bartok.**

9:00/**WNCN**—A T& T Presents Carnegie Hall Tonight. L'Isle joyeuse, **Debussy;** Sonata #3 in f, Op.5, **Brahms.** Claudio Arrau, pianist.

Fri., Sept. 7

2:06/**WQXR-AM/FM**—Song of Destiny, **Brahms;** Cto for 2 Pianos, **Poulenc.**

3:00/**WNCN**—Sym #95 in c, **Haydn:** Cto Grosso in D, Op.6, #7, **Corelli;** Emperor Waltz, Op. 437, **J. Strauss, Jr.**

WNYC—St. Vartan Sym; Mysterious Mountain, **Hovhannes.**

4:06/**WQXR-AM/FM**—Cto #4 in B-Flat, **Bonporti;** Entrance of the Guests from Tannhauser, **Wagner;** Two Elegiac Melodies, **Grieg;** Spanish Dance #4, **Granados.**

6:00/**WNCN**—Cto Grosso in F, Op.3, #4, **Handel;** Swan Lake, Op.20: Highlights, **Tchaikovsky;** Fantasia in G, **Bach.**

7:00/**WNCN**—Anniversary Concert. Cto for Harpsichord #1 in d, **Bach;** Sonata for Violin & Piano #5 in F, Op.24, "Spring," **Beethoven.** Joseph Szigeti, violinist.

WNYC—The Opera Box. Explores opera and the history of singing in the 20th century.

7:06/**WQXR-AM/FM**—Adagio & Rondo Concertante in F, **Schubert;** Sym #1 in D, **Stamitz;** Allegro de Concert, Op.46, **Chopin;** Aria, "Non mi dir bell'idol mio," from Don Giovanni, **Mozart.**

8:00/**WNCN**—Cto for Violin in C, Op.8, #6, Op.8, #6, "Il Piacere," **Vivaldi;** Renaissance Music, **Various;** Cto for Oboe & Strings in C, Op.7, #3, **Leclair.**

WNYC—Don Pasquale, Act 2, finale, **Donizetti** (Schipa, Poli, Saraceni, Sabajno).

8:06/**WQXR-AM/FM**—Sym #4 in e, **Brahms;** Tik-Tak Polka, **J. Strauss.**

9:00/**WNCN**—Brooklyn Philharmonic. Oberon Ov, **Weber;** Cto for Piano #1 in d, Op.15, **Brahms;** Sym #5 in d, Op.47, **Shostakovich.** Lukas Foss conducting. With pianist Peter Serkin.

WNYC—Opera from The Arena Di Verona: Turandot. Simulcast with Channel 13. With Ghena Dimitrova, Nicola Martinucci, Ivo Vinco, Cecilia Gasdia. Maurizio Arena conducting.

Sat., Sept. 8

10:00 a.m./**WNCN**—Pavane, Op.50, **Fauré;** Fantasia on a Theme by Tallis, **Vaughan Williams;** Konzertstuck for Violin & Orch, Op.84, **Bruch.**

10:06 a.m./**WQXR-AM/FM**—Trumpet Cto in E-Flat, **Haydn;** Venus, the Bringer of Peace from The Planets, **Holst;** Symphonic Movement in c, **Mendelssohn;** Cto Grosso #1 in D, Op.7, Geminiani; Sym #2 in a, Op.55, Saint-Saens; Valse Fantaisie, **Glinka**

12:00/**WNYC**—Library of Congress Chamber Music Series. The Beaux Arts Trio. Variations in G, "Ich bin der Schneider Kakadu, Op.121a, **Beethoven;** Trio in e, Op.67, **Shostakovich.**

12:06/**WQXR-AM/FM**—Cto a 7 in F, **Telemann.**

2:00/**WNCN**—Festival Europa. From Bavarian Radio. Les Francs-juges, Op.3: Ov, **Berlioz;** La Mer, **Debussy;** Sym #7 in d, , Op.70, **Dvorak.** Bavarian Radio Sym Orch, conducted by Colin Davis.

2:06/**WQXR-AM/FM**—L'Amico Fritz, **Mascagni** (Pavarotti, Freni, Sardinero, Orch & Chorus of the Royal Opera House, Covent Garden, conducted by Giandrea Gavazzeni).

4:06/**WQXR-AM/FM**—Music Mountain Series. Manhattan String Quartet. Qnt in E-Flat, Op.4, **Beethoven;** Qnt in D, **Mozart;** The Golden Phoenix, **Moryl.**

5:00/**WNCN**—Poeme for Violin & Orch, Op.25, **Chausson;** Rhapsody in g, Op.79, #2, **Brahms.**

6:30/**WQXR-AM/FM**—Music From Germany. Cantata #137, **Bach;** 4 Pieces for a Musical Clock, **Handel;** Two-Part Inventions, arranged for Clarinet & Bassoon, **Bach;** Sonata in G, Op.5, for Two Violins, Viola & Continuo, **Handel.**

7:00/**WNCN**—Anniversary Concert. Waltz in A, Op.54, #1; Humoresque in G-Flat, Op.101, #7; Carnival Ov, Op.92; Songs My Mother Taught Me, Op.55, #4, Antonin **Dvorak.**

8:00/**WNCN**—Artist's Image. Pilar Lorengar, soprano. Arias, Various; Songs, Various.

9:00/**WKCR**—Opera Topics. Lorenzo Alvary's report on the 1983 "Francisco Vinas" International Singing Competition in Barcelona.

WNCN—Werthur, **Massenet** (Auger, Obraztsova, Domingo. Moll, Cologne Children's Choir, Colgne Radio Sym Orch/Chailly).

9:06/**WQXR-AM/FM**—The Cleveland Orchestra. Piano Cto #20 in d, **Mozart;** Andante Spianato & Grand Polonaise, Op.22, **Chopin;** Sym #7 in d. Op.70, **Dvorak.**

9:30/**WKCR**—Il Tabarro, **Puccini.** With Clara Petrella.

Sun., Sept. 9

10:00 a.m./**WNCN**—Waldscenen, Op. 82, **Schumann;** Leonore Ov, #3, **Beethoven;** Midsummer's Night Dream, Op.61: Wedding March & Dance of the Elves, **Mendelssohn.**

WNYC—Suite #3 in d, **Handel;** Sonata in b-flat, Op.35, **Chopin.**

10:06/**WQXR-AM/FM**—American Symphony Orchestra Subscribathon.

11:00 a.m./**WNCN**—Cto for Oboe in c, **Marcello;** Fantasia in c, **Mozart;** Guitar Qnt in D, **Boccherini.**

12:00/**WNYC**—The Frick Collection. Agustin Anievas, pianist; Frederick Zlotkin, cellist. Sonata in G, **Mozart;** Sonata in A, Op.69, **Beethoven;** Sonata in A, **Franck.**

1:00/**WNCN**—Milwaukee Symphony. Lukas Foss conducting. Wisconsin Suite, **Luening;** Cto for Piano #4 in G, Op.58, **Beethoven;** Sym #4 in f, Op.36, **Tchaikovsky.**

3:06/**WQXR-AM/FM**—New York Philharmonic. Leonard Bernstein conducting. Appalachian Spring Suite, **Copland;** Sym #1 in B-Flat, Op.38, **Schumann;** Le Sacre du Printemps, **Stravinsky.**

5:00/**WNCN**—Otello: "Gia nella notte densa," **Verdi;** Peer Gynt Suite #1, Op.46, **Grieg;** Cto for Horn #1 in D, **Haydn.**

6:00/**WNYC**—Baroque and Beyond. A concerto concert by the Cappella Coloniensis. Clarinet Cto in B-Flat, **Stamitz;** Recitativo e Rondo, **Mozart.**

7:00/**WNCN**—Anniversary Concert. Le Printemps, for Violin & Piano; Pastorale for Oboe, Clarinet & Bassoon; Scaramouche: Suite for 2 Pianos; Saudades do Brasil: Suite, Darius **Milhaud.**

8:00/**WNYC**—The St. Louis Symphony Orchestra. Violin Cto, **Viher;** Fidelio, Ov, **Beethoven;** Sym #7 **Dvorak.**

8:06/**WQXR-AM/FM**—Delta Opera House. Hamlet, **Thomas** (Milnes, Sutherland, Morris, Conrad, Welsh Nat'l Opera Orch/ Bonynge).

10:00/**WNYC**—Prelude for Violin & Harpsichord, **Cowell.**

Mon., Sept. 10

2:06/**WQXR-AM/FM**—Poeme, **Chausson;** Sinfonietta in a on Russian Themes, **Rimsky-Korsakov.**

3:00/**WNCN**—Cto for Violin in B, **Telemann;** Orchestral Suite #3 in D: Air on a G String, Bach; Don Juan, Op.20, **R. Strauss.**

WNYC—Coward sings Coward.

4:06/**WQXR-AM/FM**—Tales from the Vienna Woods, **Strauss;** Sonatina for Flute & Guitar, **Castelnuovo-Tedesco.**

5:00/**WNCN**—Sonata for Organ #7 in f, Op.127: 2nd Movement, **Rheinberger;** Musical Offering, Ricercare a 6, **Bach.**

7:00/**WNCN**—Anniversary Concert. Aria with variations for Organ, "La Frescobalda"; Organ Works; Toccatas, Girolamo **Frescobaldi.**

WNYC—New Morning for the World, **Schwantner.**

7:06/**WQXR-AM/FM**—Oboe Cto in F, **Bach;** Berceuse & Scherzo from The Firebird, **Stravinsky.**

8:00/**WNCN**—Castor et Pollux: Pollux's aria, **Rameau;** Sonata for Flute Solo in a, C.P.E. **Bach;** Sym #28 in C, **Mozart.**

WNYC—Mother Goose, for 4 Hand Piano, **Ravel;** String Qt #3, **Sallinen.**

8:06/**WQXR-AM/FM**—Symphony Hall. Serenade #6 in C, **Mozart;** Sym #2 in c. **Tchaikovsky.**

9:00/**WNCN**—Great Concerts from the Y. Daniel Heifetz, violin; Jonathan Feldman, piano. Sonata #2 in D, Op.94a, **Prokofiev;** Prelude & Allegro, **Kreisler.**

9:06/**WQXR-AM/FM**—The Boston Symphony Orchestra. Kurt Masur conducting. Ov from Oberon, **Weber;** Piano Cto #4, **Beethoven;** Pictures at an Exhibition, **Mussorgsky.**

Tues., Sept. 11

2:06/**WQXR-AM/FM**—Concertino for Harp & Chamber Orch, **Castelnuovo-Tedesco:** Isle of the Dead, **Rachmaninoff.**

3:00/**WNCN**—English Renaissance Music, **Various;** Sonata for Violin & Piano in F, Op.57, **Dvorak;** Istar, Op.42, **d'Indy.**

WNYC—An afternoon with Elie Siegmeister.

4:06/**WQXR-AM/FM**—Bolero, **Ravel;** Fantasy in c, **Mozart;** O, Cease Thy Singing Maiden Fair, **Rachmaninoff.**

5:00/**WNCN**—Fantasia on Beethoven's "Ruins of Athens," **Liszt;** Cto for Clarinet in B-Flat, **Stamitz;** King Stephan Ov, Op.117, **Beethoven.**

7:00/**WNCN**—Anniversary Concert. Ov #1 in D; Concert for Keyboard in A; Oboe Qt in B-Flat, Johann Christian **Bach.**

7:06/**WQXR-AM/FM**—6 Minuets, **Beethoven;** Polonaise #5 in f-sharp, Op.44, **Chopin.**

8:00/**WNYC**—Chamber Music Society of Lincoln Center. Richard Goode, piano. Adagio & Fugue for String Trio in f, **Mozart;** Andante & Variations for 2 Pianos, 2 Cellos & French Horn, Op.46, **Schumann.**

8:06/**WQXR-AM/FM**—Te Deum, **Berlioz;** Two Marches & an Interlude, **Poulenc.**

9:00/**WNCN**—Caramoor Festival. Sonata in C; Variations in g; Sonata in F; Sonata in B-Flat, **Mozart.**

Unless otherwise indicated, all times are p.m. and all stations are FM.

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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 News
11 I Dream of Jeannie (except Mon)
Mon/MDTV: Your Profession
H Thu/**Movie**: The Wild Pony
Mon/**Movie**: The Water Babies

6:30
2 4 News
5 Porky and Friends
9 Jimmy Swaggart
11 Tom & Jerry (except Fri)
Fri/Carrascolendas
H Wed/National Geographic Special: Reptiles and Amphibians
Fri/**Movie**: Lost in Death Valley
S Thu / The Wizard of Oz
Mon/ Runaway Island
Tue/ Professor Potter's Magic Potion

7:00
2 Morning News
4 Today
5 Popeye
7 Good Morning America
9 700 Club
11 Josie and the Pussycats
H Tue/Peter No Tail
S Wed/Faerie Tale Theatre (cc)
Fri/ Professor Potter's Magic Potion

7:30
5 Bugs and Porky
11 Superfriends
H Wed/Fraggle Rock
Thu, Mon/Stanley, the Ugly Duckling
Fri/**Movie**: Airplane II: The Sequel

8:00
5 Woody Woodpecker
9 Civic Programming
11 Scooby Doo
H Wed/**Movie**: Curse of the Pink Panther
Thu/**Movie**: My Favorite Year
Mon/Coming Attractions
S Wed/**Movie**: My Bodyguard
Thu/**Movie**: Curse of the Pink Panther
Tue/**Movie**: The Next One

8:30
5 Flintstones
9 Straight Talk
11 Pink Panther
H Mon/**Movie**: Airplane II: The Sequel
Tues/National Geographic Special: Reptiles and Amphibians
S Fri/**Movie**: Still of the Night
Mon/Robbers, Rooftops, and Witches

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Great Space Coaster
H Fri/Missing Persons: Four True Stories
W Wed/**Movie**: It Happened
Thu/**Movie**: O'Hara's Wife
Fri/**Movie**: The Sender
Mon/**Movie**: To Begin Again
Tue/**Movie**: Yojimbo

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Munsters
H Thu, Tue/Video Jukebox
S Mon/**Movie**: Lady Without a Passport

10:00
2 $25,000 Pyramid
4 Facts of Life
5 George and Mildred
9 Romper Room
11 Civic Programming
H Wed/**Movie**: Gandhi (cc)
Thu/**Movie**: A Cry for Love
Fri/**Movie**: The Blood of Others
Mon/**Movie**: My Favorite Year
Tue/**Movie**: Spacehunter: Adventures in the Forbidden Zone
S Wed/**Movie**: Madame Bovary
Thu, Tue/**Movie**: Party Girl
Fri/**Movie**: Young Cassidy

10:30
2 Press Your Luck
4 Sale of the Century
5 All in the Family
7 Wed-Fri/Woman to Woman
Mon, Tue/New $100,000 Name That Tune
11 Civic Programming

11:00
2 Price Is Right (except Fri)
Fri/**Tennis**: U.S. Open Championships
4 Wheel of Fortune
5 Breakaway
7 Celebrity Family Feud
9 Partridge Family
11 Magic Garden
S Mon/**Movie**: Still of the Night

11:30
4 Scrabble
7 Loving
9 Bewitched
11 News
H Mon/**Movie**: French Postcards
Tue/**Movie**: Romantic Comedy

12 **NOON**
2 Body Language (except Fri)
4 Diff'rent Strokes
5 Midday
7 Family Feud
9 News
11 Wed/**Movie**: Ten Little Indians (1975). Elke Sommer, Oliver Reed.
Thu/**Movie**: Run for the Roses (1978). Vera Miles, Stuart Whitman.
Fri/**Movie**: The Clones (1974). Michael Greene, Gregory Sierra.
Mon/**Movie**: Great Day in the Morning (1956). Virginia Mayo, Robert Stack.
Tue/**Movie**: The Black Swan (1942). Tyrone Power, Maureen O'Hara.
H Thu/**Movie**: The King of the Mountain
S Wed/**Movie**: My Fair Lady
Thu/Cat on a Hot Tin Roof
Fri/**Movie**: The Next One
Tue/The Young at Heart Comedians Special
W Wed/**Movie**: Twelve Chairs
Thu/**Movie**: T.A.G.
Fri/**Movie**: Trading Places
Mon/**Movie**: Fanny & Alexander
Tue/**Movie**: Piaf

12:30
2 Young and the Restless (except Fri)
4 Search for Tomorrow
7 Ryan's Hope
S Mon/**Movie**: Imitation General

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie**: Knight Without Armor (1937). Marlene Dietrich, Robert Donat.
Thu/**Movie**: Caged (1950). Eleanor Parker, Agnes Moorehead.
Fri/**Movie**: Sanders of the River (1935). Paul Robeson, Leslie Banks.
Mon/**Movie**: Marine Raiders (1944). Pat O'Brien, Robert Ryan.
Tue/**Movie**: Along the Great Divide (1951). Kirk Douglas, Virginia Mayo.
H Fri/**Movie**: Strange Invaders (cc)
Mon/Not *Necessarily* the News

1:30
2 As the World Turns (except Fri)
H Wed/The Everly Brothers Reunion Concert
Thu/**Movie**: Summer Solstice
Mon/**Movie**: King of the Mountain
Tue/Remember When
S Tue/ Cat on a Hot Tin Roof

2:00
4 Another World
5 News
7 One Life to Live
11 Sally Field Is Gidget
S Fri/**Movie**: O'Hara's Wife
Mon/**Movie**: Curse of the Pink Panther
W Wed/**Movie**: My Favorite Year
Thu/**Movie**: Kiss Me Kate
Fri/**Movie**: Seven Samurai
Tue/**Movie**: Rashomon

2:15
5 Popeye

2:30
2 Capitol (except Fri)
11 Jetsons
H Wed/Coming Attractions
Thu/**Movie**: My Favorite Year
Fri/**Movie**: Romantic Comedy
Tue/**Movie**: Strange Invaders (cc)
S Thu/**Movie**: Forever Darling

3:00
2 Guiding Light (except Fri)
4 Santa Barbara
5 Inspector Gadget
7 General Hospital
9 Family
11 Tom & Jerry
H Wed/**Movie**: Spacehunter: Adventures in the Forbidden Zone
Mon/Everly Brothers Reunion Concert
S Wed/The Little Detective

3:30
5 Woody and Bugs (except Mon)
Mon/**Special**: Sport Goofy
11 Battle of the Planets
W Mon/Ladies & Gents, the Stains
Tue/Let the Falcons Go

4:00
2 Rockford Files (except Fri)
4 Love Connection
5 Mon/Woody and Bugs
7 Edge of Night
9 Wed/**Movie**: The Lady Killers (1971). Burt Reynolds, Richard Anderson.
Thu/**Movie**: The Relative Solution (1971). Burt Reynolds, Richard Anderson
Fri/**Movie**: The Trouble With Women (1971). Burt Reynolds, Richard Anderson.
Mon/**Movie**: The Producers (1967). Zero Mostel, Gene Wilder.
Tue/**Movie**: Adam's Rib (1949). Katharine Hepburn, Spencer Tracy.
11 Solid Gold Hits
13 Sesame Street (cc)
H Thu/Stanley, the Ugly Duckling
Mon/**Movie**: The Water Babies
Tue/ Peter No Tail
S Wed/Faerie Tale Theatre (cc)
Fri/The Righteous Apples
Mon/ Runaway Island
Tue/Professor Potter's Magic Potion
W Thu/**Movie**: The World According to Garp

4:30
4 People's Court
5 Batman
7 New York Style
11 Happy Days Again
H Wed/Fraggle Rock
Thu/**Movie**: The Wild Pony
Fri/Lost in Death Valley
W Tue/**Movie**: It Happened

5:00
2 4 7 News
5 Gilligan's Island
11 Little House on the Prairie
13 Wed-Fri/Rainbow Movie of the Week (cc)
Mon, Tue/Electric Company
H Wed/National Geographic Special: Reptiles and Amphibians
S Wed/Do Me a Favor . . . Don't Vote for My Mom
W Wed/**Movie**: It Came From Hollywood
Mon/**Movie**: O'Hara's Wife

5:15
W Fri/**Movie**: Let the Falcons Go

5:30
5 What's Happening
13 Mon, Tue/High Feather (cc)
H Fri/Fraggle Rock
Mon/Stanley, the Ugly Duckling

Evening, Sept. 5-7 and 10-11

Wed., Sept. 5

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPS
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents
H **Movie**: Curse of the Pink Panther
S **Movie**: Young Cassidy

6:30
5 One Day at a Time
13 Nightly Business Report
21 Magic of Oil Painting IV
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Working Women
W Sports Special

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 New Tech Times
W **Baseball**: Mets vs. Pittsburgh

8:00
2 Crossroads
4 Double Trouble
5 P.M. Magazine
7 Fall Guy
9 News 9: Prime Time
11 **Baseball**: Yankees vs. Toronto Blue Jays
13 National Geographic Special: Return to Everest (cc)
21 All Creatures Great and Small

㉛ Reading Rainbow
Ⓗ The Everly Brothers Reunion Concert
Ⓝ **Movie:** Daniel
Ⓢ **Movie:** My Bodyguard

8:30
④ Jennifer Slept Here
⑤ Carol Burnett
⑨ **Movie:** They Live By Night (1949). Farley Granger, Cathy O'Donnell. Young lovers must hide from the law.
㉛ Southern Voice

9:00
② **Movie:** The Other Woman (1984). Hal Linden, Anne Meara. A widower marries a young girl and then falls for a grandmother.
④ Facts of Life
⑤ Merv Griffin
⑦ Dynasty (cc)
⑬ A Walk Through the 20th Century (cc)
㉑ To The Manor Born
㉛ John Callaway Interviews: Charles Adams
Ⓗ **Movie:** Gandhi (cc)

9:30
④ P.O.P.

10:00
④ St. Elsewhere
⑤ News
⑦ Hotel (cc)
⑬ The Wilmar 8
㉑ Good Neighbors
㉛ Moon Child
Ⓢ **Movie:** Surfacing
Ⓦ **Movie:** Blood Relatives

10:15
㉑ Good Neighbors
Ⓝ **Movie:** The Haunting of M

10:30
⑨ Nine on New Jersey
⑪ News
㉑ The Fall and Rise of Reginald Perrin

11:00
② ④ ⑦ ⑪ News
⑤ Taxi
⑨ Phil Silvers
⑬ MacNeil/Lehrer Newshour
㉑ Tony Brown's Journal

11:30
② **Tennis:** U.S. Open Highlights
④ Tonight
⑤ Baretta
⑦ Nightline
⑨ Burns and Allen
⑪ Odd Couple
㉑ Latenight America
Ⓢ **Movie:** Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)

11:45
Ⓦ **Movie:** Intimate Games

12 **MIDNIGHT**
② **Movie:** The Big Land (1957). Virginia Mayo, Alan Ladd.
⑦ Eye on Hollywood
⑨ Hawaii Five-O
⑪ Honeymooners
⑬ Good Neighbors

12:15
Ⓝ **Movie:** Going Hollywood

12:20
Ⓗ Coming Attractions

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
⑪ Star Trek

12:50
Ⓗ **Movie:** Spacehunter: Adventures in the Forbidden Zone

1:00
⑦ **Movie:** Fireball 500 (1966). Frankie Avalon, Annette Funicello.
⑨ The Saint

1:05
Ⓢ **Movie:** Valley Girl

1:30
④ Mary Tyler Moore
⑤ Hogan's Heroes
⑪ News
Ⓦ **Movie:** My Fair Lady

2:00
② News
④ Mary Tyler Moore
⑤ **Movie:** The Cool Ones (1967). Roddy McDowall, Debbie Watson.
⑨ Joe Franklin
⑪ **Movie:** Blondie's Hero (1950). Penny Singleton, Arthur Lake.

2:25
Ⓗ The Everly Brothers Reunion Concert

2:30
④ Mary Tyler Moore

2:45
Ⓢ **Movie:** Love Trap

3:00
④ Bob Newhart
⑨ **Movie:** The Las Vegas Story (1952). Victor Mature, Jane Russell.

3:25
Ⓗ **Movie:** Curse of the Pink Panther

3:30
④ Bob Newhart

4:00
④ Here's Lucy
⑤ CMESat

4:25
Ⓢ **Movie:** Surfacing

4:30
④ More Real People
⑤ CMESat

5:00
④ 20-Minute Workout
⑨ News

5:20
Ⓗ Coming Attractions

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin

Thu., Sept. 6

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ S.W.A.T.
⑪ CHiPS
⑬ New Jersey Nightly News
㉑ Bits, Bytes and Buzzwords
㉛ McLaughlin Group
Ⓗ **Movie:** A Cry for Love
Ⓢ **Movie:** Pygmalion

6:30
⑤ One Day at a Time
⑬ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Vega$
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Cityscope
Ⓦ **Movie:** David and Lisa

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Nightly Business Report
㉛ Motorweek

8:00
② Magnum, P.I.
④ Gimme a Break
⑤ **Special:** Forty Years of Fine Tuning. Carroll O'Connor hosts this retrospective of Channel 5's 40 years of broadcasting.
⑦ 20/20
⑨ News 9: Prime Time
⑪ **Movie:** The Seekers (1979). Randolph Mantooth, Martin Milner. The heir to a family dynasty chooses to seek his fortune in the Northwest Territory. Part 1 (Part 2, Fri., Sept. 7, 8 p.m.).
⑬ First Edition
㉑ Long Island Week
㉛ Tony Brown's Journal
Ⓗ Inside the NFL
Ⓝ **Movie:** Tenants
Ⓢ **Movie:** The Verdict

8:30
④ Family Ties
⑨ **Movie:** Desperate Mission (1971). Ricardo Montalban, Slim Pickens.
⑬ De Bono's Thinking Course
㉑ State of the Arts
㉛ America's Black Forum

9:00
② Simon & Simon
⑦ **Football:** Jets vs. Pittsburgh Steelers
⑬ Mystery!: Sergeant Cribb (cc)
㉑ Vietnam: A Television History, Part 9 (cc)
㉛ Anatomy of a Libel Case: Business vs. Media
Ⓗ **Movie:** Night of the Juggler
Ⓦ **Movie:** Eddie and the Cruisers

9:30
④ Night Court

10:00
② Mickey Spillane's Mike Hammer
④ Hill Street Blues
⑤ ⑪ News
⑬ Non-Fiction Television
㉑ Long Island Speak-Out
Ⓝ **Movie:** They Don't Wear Black Tie
Ⓢ Brothers (cc)

10:30
⑨ New Jersey People
⑪ News

10:40
Ⓢ Richard Brown

11:00
② ④ News
⑤ Taxi
⑨ Phil Silvers Show
⑪ Odd Couple
⑬ MacNeil/Lehrer Newshour
㉑ Long Island Week
Ⓗ **Movie:** The World According to Garp
Ⓢ **Movie:** Cat on a Hot Tin Roof
Ⓦ **Movie:** Sexcapades

11:30
② **Tennis:** U.S. Open Highlights
④ Tonight
⑤ Baretta
⑨ Racing From Roosevelt
⑪ Honeymooners
㉑ Latenight America

12 **MIDNIGHT**
② **Movie:** The Adventures of Sherlock Holmes' Smarter Brother (1975). Gene Wilder, Madeline Kahn.
⑦ News
⑨ Hawaii Five-O
⑪ Star Trek
⑬ Masterpiece Theatre: To Serve Them All My Days (cc)
Ⓝ **Movie:** Sisters, or the Balance of Happiness

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Nightline
Ⓦ **Movie:** T.A.G.

1:00
⑦ Entertainment Tonight
⑨ The Saint
⑪ Twilight Zone

1:25
Ⓗ **Movie:** Breathless

1:30
④ Mary Tyler Moore
⑤ Hogan's Heroes
⑦ **Movie:** Zigzag (1970). George Kennedy, Anne Jackson.
⑪ News
Ⓢ **Movie:** Jaws of Satan

2:00
② News
④ Mary Tyler Moore
⑤ **Movie:** The Great Lie (1941). Bette Davis, Mary Astor.
⑨ Joe Franklin

2:15
Ⓦ **Movie:** Jinxed

2:30
④ Mary Tyler Moore

3:00
④ Bob Newhart
⑨ **Movie:** The Bachelor and the Bobby Soxer (1947). Cary Grant, Myrna Loy.

3:05
Ⓢ **Movie:** The Verdict

3:10
Ⓗ **Movie:** The Lonely Lady

3:30
④ Bob Newhart

4:00
④ Here's Lucy

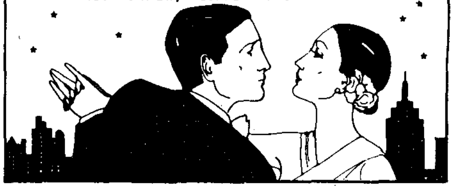
4:30
④ More Real People

4:45
Ⓗ **Movie:** King of the Mountain

5:00
④ 20-Minute Workout
⑨ News

5:05
Ⓢ **Movie:** Pygmalion

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
Ⓢ Runaway Island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SOLUTIONS TO LAST WEEK'S PUZZLES

C	H	I	F	F	C	H	A	F	F	■	C	A	L	M
A	■	O	■	I	■	A	■	L	■	■	■	N	■	O
R	E	D	I	G	■	S	P	E	A	R	M	I	N	T
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T	■	A	■	I	■	■	■	D	■	T	■	O	■	D
E	N	G	A	G	E	D	S	I	G	N	A	L	■	■
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S	■	T	■	■	■	N	■	N	■	H	■	R	■	T
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TELEVISION

Fri., Sept. 7

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPS
13 New Jersey Nightly News
21 Victory Garden
31 Big Red Football
H Remember When
S **Movie:** The Next One

6:30
5 One Day at a Time
13 Nightly Business Report
21 Justin Wilson's Louisiana Cookin' (cc)
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Presente
H Inside the NFL
W **Movie:** Stroker Ace

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 European Sports Report

8:00
2 Comedy Zone
4 **Special:** Major League Baseball: An Inside Look
5 P.M. Magazine
7 **Special:** ABC Saturday Preview
9 News 9: Prime Time
11 **Movie:** The Seekers (1979). Randolph Mantooth, Martin Milner. Part 2 (Part 1, Thu., Sept. 6, 8 p.m.).
13 Washington Week in Review
21 Smithsonian World: Designs for Living (cc)
31 Powerhouse
H **Movie:** Airplane II: The Sequel
N **Movie:** Dona Flor and Her Two Husbands
S **Movie:** Still of the Night

8:30
5 Healthbeat Magazine
7 Webster
9 **Boxing:** Night of Champions: Michael Spinks vs. Dwight Muhammad Qawi (Live)
13 Wall $treet Week
31 Making of Mankind

9:00
2 **Movie:** Summer Girl (1983). Kim Darby, Barry Bostwick. A family's happiness is threatened by a young girl's evil intentions.
5 Merv Griffin
7 Blue Thunder
13 From Verona
21 **Movie:** The Perils of Pauline (1947). Betty Hutton, John Lund.
W **Movie:** Forced Vengeance

9:30
7 Matt Houston (cc)
31 Masterpiece Theatre: To Serve Them All My Days
H **Movie:** The Verdict
S **Movie:** Friday the 13th, Part 3

10:00
5 11 News
N **Movie:** The Seduction of Mimi

10:30
11 News
31 Eye on Dance

11:00
2 4 7 News
5 Taxi
9 Don't Ask Me—Ask God
11 Odd Couple
13 **Movie:** The Execution of Private Slovick (1974). Martin Sheen, Mariclare Costello.
21 Long Island Week
W Leonard Report

11:30
2 **Tennis:** U.S. Open Highlights
4 Tonight
5 Baretta
7 Nightline
11 Honeymooners
21 Latenight America
S Rock of the '80s
W **Movie:** Electric Blue

11:45
H Not *Necessarily* the News

12 MIDNIGHT
2 **Movie:** The Hound of the Baskervilles (1939). Basil Rathbone, Nigel Bruce.
7 ABC Rocks
9 How the West Was Won
11 Star Trek
N Berlin Alexanderplatz (Part 13)

12:15
H **Movie:** Romantic Comedy

12:30
4 Friday Night Videos
5 Starsky and Hutch
7 New York Hot Tracks
S **Movie:** Knightriders
W **Movie:** Eating Raoul

1:00
9 The Saint
11 Twilight Zone

1:30
5 America's Top Ten
11 News

1:55
2 **Movie:** Double Image (1970). George Hamilton, Paul Henreid.

2:00
4 Mary Tyler Moore
5 **Movie:** The Mask of Fu Manchu (1932). Boris Karloff, Myrna Loy.
7 *Entertainment* Tonight
9 Joe Franklin
W **Movie:** Piaf

2:05
H Inside the NFL

2:30
4 Mary Tyler Moore
7 **Movie:** Triology of Terror (1971). Karen Black, Robert Burton.

3:00
4 Mary Tyler Moore
9 **Movie:** Lucky Partners (1940). Ronald Colman, Ginger Rogers.
S **Movie:** The Next One

3:10
H **Movie:** Strange Invaders

3:25
5 **Movie:** The Hills Have Eyes (1977). Susan Lanier, Robert Houston.

3:30
4 Bob Newhart

3:57
2 **Movie:** Diary of a Mad Housewife (1970). Richard Benjamin, Carrie Snodgress.

4:00
4 Bob Newhart

4:30
4 Here's Lucy

4:45
H Bette Midler: Art or Bust!

4:50
S **Movie:** O'Hara's Wife

5:00
4 Here's Lucy
9 News

5:30
2 Newsmakers
4 More Real People
9 **Movie:** The Saint in New York (1939). Louis Hayward, Kay Sutton.

Mon., Sept.10

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Good Times
13 New Jersey Nightly News
21 Do It Yourself
31 All About TV
H **Movie:** Airplane II: The Sequel
S Righteous Apples

6:30
5 One Day at a Time
11 Jeffersons
13 Nightly Business Report
21 Rod & Reel
31 News From City Hall
S **Movie:** Still of the Night

7:00
2 4 7 11 News
5 M*A*S*H
9 Vega$
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Yes, Inc.
W Sports Special

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 **Baseball:** Yankees vs. Toronto Blue Jays
21 Nightly Business Report
31 Getting Over
H Fraggle Rock
W **Baseball:** Mets vs. St. Louis

8:00
2 Scarecrow and Mrs. King
4 TV's Bloopers and Practical Jokes
5 Rituals (Season Premiere)
7 **Special:** Barbara Walters' Special Celebration (cc)
9 News 9: Prime Time
13 Great Performances: Dance in America: Bournonville Dances
21 Undersea World of Jacques Cousteau
31 Non-Fiction Television
H **Movie:** A Streetcar Named Desire
N **Movie:** Bye Bye Brazil
S **Movie:** Gandhi (cc)

8:30
5 P.M. Magazine
9 **Movie:** A Walk in the Spring Rain (1970) Ingrid Bergman, Anthony Quinn. While on vacation with her husband, a woman falls in love with another man

9:00
2 Kate & Allie
4 **Movie:** Marco Polo (1982). Ken Marshall, Georgia Slowe. Part 2 (Parts 1, 3, & 4, Sun., Tue., & Wed., Sept. 9, 11, & 12).
5 Merv Griffin
7 **Football:** Dallas Cowboys vs. Los Angeles Rams
13 The Great Chess Movie
21 Nature of Things
31 America Works

9:30
2 Newhart
31 Looking East

10:00
2 Cagney & Lacey
5 11 News
21 Soundstage
31 German Professional Soccer
H **Movie:** My Favorite Year
N **Movie:** Daniel
W **Movie:** The Entity

10:30
9 New Jersey People
11 News
13 Kazantzakis

11:00
2 4 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer Newshour
21 Color Sounds
W **Movie:** Intimate Games

11:30
2 Simon & Simon
4 Best of Carson
5 Baretta
9 Burns and Allen
11 Honeymooners
21 Latenight America
S **Movie:** Confessions of a Window Cleaner

11:35
H Coming Attractions

12 MIDNIGHT
9 Hawaii Five-O
11 Star Trek
13 Butterflies

12:05
H The Everly Brothers Renuion Concert

12:15
N **Movie:** Tenants

12:30
2 McMillan & Wife
4 David Letterman
5 Starsky and Hutch
7 News

1:00
7 Nightline
9 The Saint
11 Twilight Zone

1:05
S **Movie:** Curse of the Pink Panther

1:10
H **Movie:** French Postcards

1:30
4 Jeopardy
5 Hogan's Heroes
7 Entertainment Tonight

11 News
W **Movie:** Deadly Force

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
7 **Movie:** Black Gold (1963). Philip Carey, Diane McBain.
9 Joe Franklin
11 **Movie:** First Spaceship on Venus (1962). Yoko Tani, Oldrich Lukes.

2:30
4 Mary Tyler Moore
5 Best of Midday

2:45
H **Movie:** The Verdict

2:50
S **Movie:** Jaws of Satan

3:00
4 Bob Newhart
9 **Movie:** Dear Murderer (1947). Eric Portman, Greta Gynt.

3:10
W Ladies and Gents. the Stains

3:30
4 Here's Lucy
5 Off the Set
11 One Step Beyond

4:00
4 Here's Lucy
11 Life of Riley

4:25
S **Movie:** The Bitch

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 More Real People
9 News
11 Biography

H Not *Necessarily* the News

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News
H Coming Attractions

Tue., Sept. 11

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Good Times
13 New Jersey Nightly News
21 Antiques and Americana
31 World Chronicle
S **Movie:** My Bodyguard

6:30
5 One Day at a Time
11 Jeffersons
13 Nightly Business Report
21 Magic of Watercolors
31 News From City Hall
H **Movie:** Spacehunter: Adventures in the Forbidden Zone

7:00
2 4 7 11 News
5 M*A*S*H
9 Vega$
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Kentucky: The Ultimate Equistrian Trial
W **Movie:** Seven Samurai

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 News 9: Prime Time
11 **Baseball:** Yankees vs. Toronto Blue Jays
21 Nightly Business Report

8:00
2 AfterMASH
4 A-Team
5 Rituals
7 Foul-Ups, Bleeps, & Blunders
13 Nova (cc)
21 The Pallisers (Part 19)
31 Powerhouse
H **Movie:** Breathless
N **Movie:** They Don't Wear Black Tie
S Young at Heart Comedians Special

8:30
2 Domestic Life
5 P.M. Magazine
7 Three's Company (cc)
9 **Movie:** The Foxes of Harrow (1947). Rex Harrison, Maureen O'Hara.
31 18th Avenue Gym

9:00
2 **Special:** Special People: Based on a True Story. Brooke Adams portrays Diane Dupuy, the founder of the Famous People Players, a succesful theater company of mentally handicapped young adults.
4 **Movie:** Marco Polo (1982). Ken Marshall, Georgia Slowe. Part 3 (Parts 1, 2, & 4, Sun., Mon., & Wed., Sept. 9, 10, & 12).
5 Merv Griffin
7 **Movie:** Having It All (1982). Dyan Cannon, Barry Newman. A woman with husbands on both coasts tries to keep her little secret from each of them.
13 Vietnam: A Television History (cc)
21 Masterpiece Theatre: To Serve Them All My Days Part 13 (cc)
31 East 103rd Street
S **Movie:** Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)

10:00
5 11 News
13 The Making of a Continent
21 Oil Kingdoms (cc)
31 Vietnam: A Television History
H **Movie:** Cujo
N **Movie:** Sisters, or the Balance of Happiness

10:15
N **Movie:** Playtime
W **Movie:** Gate of Hell

10:30
11 News

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer Newshour
21 International Edition
S Brothers (cc)

11:30
2 McGarrett
4 Tonight
5 Baretta
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America
S Bizarre (cc)

11:35
H **Movie:** Romantic Comedy

12 **MIDNIGHT**
7 Eye on Hollywood
9 Hawaii Five-O
11 Star Trek
13 To the Manor Born
N **Movie:** M. Hulot's Holiday
S **Movie:** My Bodyguard
W **Movie:** Randy

12:30
2 Columbo
4 David Letterman
5 Starsky and Hutch
7 Entertainment Tonight

1:00
7 **Movie:** The Conqueror Worm (1968). Vincent Price.
9 The Saint
11 Twilight Zone

1:25
H **Movie:** Spacehunter: Adventures in the Forbidden Zone

1:30
4 Jeopardy
5 Hogan's Heroes
11 News
W **Movie:** Yojimbo

1:40
S **Movie:** Love Trap

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Legend of Alfred Packer (1980). Patrick Dray, Ron Haines.
9 Joe Franklin
11 **Movie:** Death in Deep Water (1975). Bradford Dillman, Susan Farmer.

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 **Movie:** Slightly Scarlet (1956). Rhonda Fleming, John Payne.
H **Movie:** Breathless

3:20
S **Movie:** Everything You Always Wanted to Know About Sex

3:30
4 Bob Newhart
11 One Step Beyond
W Music Video

4:00
4 Here's Lucy
11 Life of Riley

4:02
5 Surgsat

4:30
4 Here's Lucy
11 Abbott & Costello

4:32
5 Eyesat

4:45
H Remember When

4:50
S **Movie:** The Next One

5:00
4 More Real People
9 News
11 Biography

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

Weekend, Sept. 8-9

Sat., Sept. 8

6:00
2 Patchwork Family
4 Carrascolendas
5 Pattern for Living
11 Aprenda Ingles
H **Movie:** Spacehunter: Adventures in the Forbidden Zone

6:25
S Swallows and Amazons

6:30
4 Villa Alegre
5 Insight
11 Gigglesnort Hotel

7:00
2 Captain Kangaroo
4 One of a Kind
5 World Tomorrow
7 Davey and Goliath
9 News
11 Gigglesnort Hotel

7:30
4 Rebop
5 Bullwinkle
7 Little Prince
9 Newark and Reality
11 Pink Panther
13 MacNeil/Lehrer Newshour
H Fraggle Rock

8:00
2 Charlie Brown and Snoopy
4 Flintstone Funnies
5 Wonderama
7 Puppy's Great Adventure
9 Christopher Closeup
11 Tom & Jerry
H All Summer in a Day
S **Movie:** Forever Darling

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
7 Superfriends: The Legendary Super Powers
9 Meet the Mayors
11 Herald of Truth
13 Wall $treet Week
H **Movie:** French Postcards

9:00
4 Smurfs
5 Star Search
7 Mighty Orbots
9 Nine on New Jersey
11 Hee Haw
13 Washington Week in Review

9:30
2 Dungeons and Dragons
7 Turbo Teen
9 Davey and Goliath
13 McLaughlin Group
S **Movie:** Ball of Fire

10:00
2 Tarzan: Lord of the Jungle
5 Saturday Morning
7 Dragon's Lair
9 Championship Wrestling
11 Wild Kingdom
H Inside the NFL
W **Movie:** Western Justice

10:30
2 Bugs Bunny/Road Runner
4 Alvin and the Chipmunks
7 Wolf Rock TV
11 **Movie:** Wee Willie Wilkie (1937). Shirley Temple, Victor McLaglen.
13 Inside Story

11:00
4 Mr. T
7 New Scooby Doo Mysteries
9 Misadventures of Sheriff Lobo
13 America's Black Forum
H **Movie:** Slapstick of Another Kind

11:30
4 Amazing Spider Man and the Incredible Hulk
7 Littles
13 Presente
S **Movie:** Romantic Comedy
W **Movie:** Five Days One Summer

12:00 **NOON**
2 **Tennis:** U.S. Open Championships
5 Fame
7 Weekend Specials (cc)
9 Greatest American Hero
11 **Football:** Syracuse Univ. vs. Univ. of Maryland
13 Open Mind
21 Gourmet Cooking

12:30
4 Thundarr the Barbarian
7 American Bandstand
13 **Movie:** Sing While You're Able (1937). Pinky Tomlin, Toby Wing.
21 Kathy's Kitchen
H Remember When

1:00
4 Young People's Special
5 Dance Show
9 **Movie:** Death Moon (1978). Robert Foxworth, France Nuyen.
21 Victory Garden

1:30
4 NFL Week in Review
7 **Movie:** Cromwell (1970). Richard Harris, Alec Guinness.
21 Justin Wilson's Louisiana Cookin' (cc)
H Not *Necessarily* the News
S **Movie:** The Black Stallion Returns
W **Movie:** State Secret

2:00
4 **Baseball:** TBA
5 Starsky and Hutch
13 The Willmar 8
21 Motorweek
H **Movie:** Gandhi (cc)

2:30
21 Gourmet Cooking

3:00
5 **Movie:** The Three Avengers (1980).
9 **Movie:** I Died a Thousand Times (1955). Jack Palance, Shelley Winters.
13 National Geographic Special: Return to Everest (cc)
21 Kathy's Kitchen

3:30
11 Lifestyles of the Rich and Famous
21 Victory Garden
S Cat on a Hot Tin Roof (cc)
W **Movie:** The Toy

4:00
7 Greatest Sports Legends
13 A Walk Through the 20th Century
21 Justin Wilson's Louisiana Cookin' (cc)
31 Money Makers III

4:30
7 Sportsbeat
11 F Troop
21 Motorweek
31 Oil Kingdoms

5:00
4 **Special:** Pigskin Review
5 Mission: Impossible
7 Wide World of Sports
9 Top 40 Videos
11 CHiPs
13 Soundstage
21 Sesame Street (cc)

5:05
13 From "Star Wars" to "Jedi": The Making of a Saga

5:30
31 Washington Week in Review
H **Movie:** Spacehunter: Adventures in the Forbidden Zone
W **Movie:** Gate of Hell

6:00
4 News
5 Baretta
9 Racing From Belmont
11 Star Trek
13 Survival Special
21 An Ounce of Prevention
31 Searching
S **Movie:** My Fair Lady

6:30
4 7 News
9 In Search Of
31 European Journal

7:00
2 News
4 Prime of Your Life
5 Too Close for Comfort
7 Weekend Style
9 News 9: Weekend
11 Dance Fever
13 Family Classics
21 Inside Albany
31 ColorSounds
H The Everly Brothers Reunion Concert
W **Movie:** Twelve Chairs

7:30
2 **Special:** The Get Along Gang
4 This Is Your Life
5 All in the Family
7 Channel 7 Special Report
9 **Baseball:** Mets vs. Chicago Cubs
11 At the Movies

13 Wild America
21 Wall $treet Week
31 Reading Rainbow

8:00
2 Airwolf
4 Diff'rent Strokes
5 On Stage America
7 T.J. Hooker (cc)
11 **Movie:** Here Comes Mr. Jordan (1941). Robert Montgomery, Claude Rains.
13 Nature of Things
21 Great Performances: Willie Stark
31 Southern Voice
H **Movie:** Cujo
N **Movie:** Hobson's Choice

8:30
4 **Special:** Saturday Morning Preview
31 Bernstein/Beethoven

9:00
2 **Movie:** The Shadow Riders (1982). Tom Selleck, Sam Elliott.
4 Bosom Buddies
7 Love Boat
13 Film on Film
S **Movie:** Private School
W **Movie:** Without a Trace

9:30
4 Mama's Family
31 Mystery!: Sergeant Cribb
H Not *Necessarily* the News

10:00
4 NBC Reports: The Real Star Wars: Defense in Space
5 11 News
13 Sneak Previews
H **Movie:** French Postcards
N **Movie:** Barry Lyndon

10:15
9 Kiner's Korner

10:30
5 Black News
9 News
11 Wall Street Journal Report
13 **Movie:** Easy Living (1937). Jean Arthur.
21 Austin City Limits
31 ColorSounds
S **Movie:** Surfacing

11:00
2 4 7 News
5 **Movie:** The Odessa File (1974). Jon Voigt.
9 Jackie Gleason
11 Odd Couple

11:15
9 Kiner's Korner

11:30
4 Saturday Night Live
9 Racing From Roosevelt
11 Honeymooners
21 Color Sounds
W **Movie:** Felicity

11:35
H Robert Klein: Child of the '50s—Man of the '80s

11:45
2 Sports People
7 **Movie:** The Hindenburg (1975). George C. Scott.

12 MIDNIGHT
2 **Movie:** The Friends of Eddie Coyle (1973). Robert Mitchum, Peter Boyle.
9 Superstars of Wrestling
11 Streets of San Francisco
S **Movie:** Romantic Comedy

12:30
W **Movie:** State Secret

12:40
H **Movie:** Gandhi (cc)

1:00
4 Rock Palace
9 **Movie:** Dear Dead Delilah (1972). Agnes Moorehead.
11 Twilight Zone

1:15
N **Movie:** Playtime

1:30
5 **Movie:** Member of the Wedding (1953). Ethel Waters.
11 News

1:40
5 **Movie:** Lord Love a Duck (1966). Roddy McDowall.

1:45
S **Movie:** Manhattan

2:00
4 Rock-n-America
11 Space: 1999

2:09
2 **Movie:** The Girl From Petrovka (1974). Goldie Hawn, Hal Holbrook.

2:25
7 **Movie:** Zeppelin (1971). Michael York, Elke Sommer.

2:30
W **Movie:** Blood Relatives

3:00
4 Mary Tyler Moore
9 **Movie:** Flight for Freedom (1943). Rosalind Russell, Fred MacMurray.
11 Twilight Zone

3:30
4 Mary Tyler Moore
11 One Step Beyond

3:35
S **Movie:** My Fair Lady

4:00
4 Gavin/Lott
11 Life of Riley
H **Movie:** The Star Chamber

4:11
2 **Movie:** The Count of Monte Cristo (1934). Robert Donat.

4:30
11 Abbott & Costello

5:00
9 News
11 Biography

5:30
9 Point of View
11 Christopher Closeup

5:45
11 Davey and Goliath

5:50
5 Time for Timothy
H Not *Necessarily* The News

Sun., Sept. 9

6:00
9 New Jersey Report
11 News

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 It's Your Business
H **Movie:** Summer Solstice
S Thunderbirds 2086

7:00
2 Captain Kangaroo
4 Joy of Gardening
5 Hour of Power (cc)
7 Faith for Today
9 Newark and Reality
11 Old Time Gospel Hour

7:30
4 Journey to Adventure
7 This Is the Life
9 TBA
13 Mister Rogers
H **Movie:** Last Plane Out

8:00
2 Way to Go
4 Today in New York
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
S **Movie:** Grease

8:30
2 For Our Times
4 That Teen Show
7 Comeback
9 Day of Discovery

9:00
2 Sunday Morning
4 Latin Tempo
5 **Movie:** The Vengeance of Fu Manchu (1968). Christopher Lee
7 Tiempo
9 Oral Roberts
11 Pink Panther
13 Sesame Street (cc)

9:30
4 Positively Black
7 New York Hot Tracks
9 Point of View
11 Jackson 5ive
H **Movie:** Deal of the Century

10:00
4 Essence
9 Mass
11 Three Stooges
13 Mister Rogers
S **Movie:** Deal of the Century
W **Movie:** Baby, It's You

10:30
2 Face the Nation
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 **Movie:** Abbott and Costello Meet the Invisible Man (1951). Bud Abbott, Lou Costello.
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Sabu and the Magic Ring (1958). Sabu, Daria Massey.
9 Make Peace With Nature
13 High Feather (cc)

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
13 Family Classics
H Fraggle Rock

12 NOON
2 Channel 2 the People
4 Meet the Press
9 Robert Schuller (cc)
11 **Movie:** Shell Game (1975). John Davidson.
13 Nova (cc)
21 Six-Gun Heroes
H National Geographic Special: The Great Whales
S Paper Chase
W **Movie:** I am the Cheese

12:15
5 **Movie:** Popi (1969). Alan Arkin, Rita Moreno.

12:30
2 NFL Today
4 **Special:** Church, State, and Freedom
7 Eyewitness News Conference

1:00
2 **Football:** Giants vs. Dallas Cowboys
4 **Special:** Kids, Inc.
7 Like It Is
9 Exciting World of Speed & Beauty
13 Great Performances: Willie Stark
21 Congress: We, the People
H **Movie:** A Cry for Love
S **Movie:** The Prodigal

1:30
9 **Baseball:** Mets vs. Chicago Cubs
11 This Week in Baseball

2:00
4 **Special:** Behind the Scenes
7 Bravisimo
11 **Baseball:** Yankees vs. Boston Red Sox
21 Nature of Things
W **Movie:** Love Spell

2:45
5 **Movie:** Murphy's War (1971). Peter O'Toole, Sian Phillips.

3:00
4 NFL Pro Magazine
7 **Special:** Fumbled Dreams.
21 Rod & Reel
H Video Jukebox
S **Movie:** Five Days One Summer

3:30
4 NFL '84
7 **Special:** The Way They Were.
13 The Shame of a Nation
21 Woodwright's Shop
H **Movie:** Last Plane Out

4:00
2 **Tennis:** U.S. Open Championships
4 **Football:** San Diego Chargers vs. Seattle Sea Hawks
7 **Special:** America Salutes the NAACP
13 Tony Brown's Journal
21 **Movie:** The Last Mile (1932). Preston Foster, Howard Phillips.
31 Washington Week in Review
W **Movie:** David and Lisa

4:15
9 Kiner's Korner

4:30
9 News
13 Enterprise
31 Tony Brown's Journal

5:00
5 Fame
9 Vega$
11 **Movie:** Crooks and Coronets (1969). Telly Savalas, Edith Evans.
13 Innovation
31 Inside Story
S Cher—A Celebration at Caesar's

5:30
13 Firing Line
21 America Works
31 Cityscope
H G'olé! The World Cup Challenge

6:00
5 **Movie:** Barbarosa (1982).
7 News
9 Hawaii Five-O
21 Our Drinking Water: A Closer Look
31 All About TV
S **Movie:** Grease II
W **Movie:** Brigadoon

6:30
7 News
13 Agronsky and Company
21 Adam Smith's Money World
31 Searching

7:00
2 60 Minutes
4 Summer Sunday, USA
7 Ripley's Believe It or Not
9 Switch
11 Solid Gold
13 21 Inside Albany
31 European Sports Report

7:30
13 New Tech Times
21 McLaughlin Group
31 Reading Rainbow
H Fraggle Rock

8:00
2 Boys in Blue
4 Knight Rider
5 Star Search '85
7 Hardcastle & McCormick
9 **Special:** New Jersey Senate Debate '84 (Live)
11 Lifestyles of the Rich and Famous
13 Survival Special (cc)
21 Mystery!: Sergeant Cribb (cc)
31 Island Images
H S **Movie:** Deal of the Century
N **Movie:** Nicholas Nickleby
W **Movie:** Brainstorm

8:30
2 Goodnight, Beantown

9:00
2 Jeffersons
4 **Movie:** Marco Polo (1982). Ken Marshall, Georgia Slowe. Epic bio-drama of the medieval adventurer. Part 1 (Parts 2, 3, & 4, Mon., Tue., & Wed., Sept. 10, 11, & 12.)
5 **Special:** The Winners.
7 **Movie:** Coal Miner's Daughter (1980). Sissy Spacek.
9 New Jersey Report
11 Lou Grant
13 Masterpiece Theatre: To Serve Them All My Days (cc)
21 **Movie:** Dixie (1943). Bing Crosby.
31 Ramblin'

9:30
2 Alice
9 Meet the Mayors

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Money World
31 Videoville
H The Nightmare of Cocaine
N **Movie:** Mon Oncle
S Brothers (cc)
W **Movie:** Baby, It's You

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python
21 Good Neighbors
S Bizarre (cc)

11:00
2 4 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Metrocosms
H The Investigators
S **Movie:** The Verdict

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
H **Movie:** Last Plane Out

11:40
7 News

11:45
2 Sports Update

12 MIDNIGHT
2 Barnaby Jones
4 **Special:** George Michaels Sports Machine
9 **Movie:** No Way Out (1975). Alain Delon
11 Star Trek
N **Movie:** The Haunting of M
W **Movie:** Trail of the Pink Panther

12:25
7 Eyewitness Sports Special

12:30
4 Mary Tyler Moore

12:40
7 **Movie:** Bye, Bye Braverman (1967). George Segal.

1:00
2 Barnaby Jones
4 Visiones
11 Twilight Zone
S **Movie:** The Lonely Lady

1:15
H **Movie:** Monsignor

1:30
4 First Estate
11 News

2:00
2 News
9 Return of the Saint
11 Wall Street Journal

2:30
7 **Movie:** Summer Wishes, Winter Dreams (1973). Joanne Woodward.
11 **Movie:** Mad Movie Makers (1981). Michael Pataki.
S **Movie:** H.O.T.S.

3:00
9 **Movie:** Woman in Hiding (1950). Ida Lupino, Howard Duff.

3:20
H **Movie:** A Cry for Love

4:30
11 Abbott and Costello

5:00
4 More Real People
H **Movie:** Summer Solstice

5:20
S Cher

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Veima Richter. Mon., Beso Cerqueira. Tues., Claudio Fornaro and Steve Sacks. Wed., Hortencio Gomes. Thurs., Cecilia Engelhart. Fri., Beto. Sat., Clarice Taylor & Carlos DeSouza. AE,CB,DC.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 9/5, The Mike Freeman Trio. 9/7,8, singer Danelea and her trio. Three sets nightly starting at 10. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 9/3, Carla White/Manny Duran Band/Cindy Devereaux/Born to Bebop. 9/4-9, Stanley Turrentine. 9/10, Jazz Babies. 9/11-16, The Modern Jazz Quartet. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m.AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 9/3-8, John Hicks Jr. Sets at 9:45, 11, 12:30 and 2 a.m. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 9/3, Ramon Pooser and Bob de la Fuccio. 9/4,11, Judy Niemack. 9/5, Victor Lesser and Dave Lallama. 9/6, Preston Trombly Duo. 9/7,8, Junior Cook. 9/10, Bob Ward and Simon Wettenhall. 9/12, Mark Morganelli and Vic Juris. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ronnell Bright plays, Mon.-Fri.9-midnight, (closed Sat. & Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 9/8, Holland-America Line & Jaggernot String Band. 9/15, Charged Particles. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 9/3,4,10,11, Ed Polcer's Midtown North. 9/5,12, Hot Club of 54th Street. 9/6-8, Balaban & Cats. 9/9, Joel Helleny Quintet. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 9/3,10, Les Paul Trio with Wayne Wright on guitar and Gary Mazzaroppi on bass. 9/4-9, pianist Joanne Brackeen with Richard Davis on bass and Billy Hart on drums. 9/11-16, Astrud Gilberto with the Brazilian All Stars. Shows 9,11 & 12:30. AE, MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 9/3, Poez. 9/5, Michael Fracaso; Topper Lilian. 9/6, Ferron. 9/7, Mary McCaslin and Jim Ringer. 9/9, Jane Brucker. 9/10, Sonny Ochs and the Hudson River Sloop Singers. 9/12, The Last Roundup; True Love. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 9/3-6, Danny Mixon. 9/7,8, Bob Cunningham with Bross Townsend and Melvin Sparks. 9/10, Connie James. 9/11-13, Joanne Brackeen. 9/14,15, Marion Cowings. **Upstairs:** 9/6 at 8, Onaje Allan Gumbs. 9/15 at 8, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Judd Woldin Duo. Tues. 10-3, Chuck Wayne Trio. Wed.-Sun. 10-3, David Allyn and the Scott Hardy Trio. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Pianist Al Foster plays Mon. - Sat. from 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 9/3,10, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 9/4-9, McCoy Tyner. 9/11-16, Cedar Walton, Ron Carter, and Billy Higgins. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 785-1171. Thru 9/8, singer-jazz pianist Rose 'Chee Chee' Murphy, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Deacon Jim and the Hairy Lip Jazz Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 9/5, Rona Holub, Undercover. 9/6, Kid Stuff, Bullet. 9/7, L.E. Howell; Identical Strangers; Action Faction. 9/8, Dora Rubin; Squeaky Clean. 9/9, Julie Gold; Marilyn J. 9/12, Refugee; True Colours. 9/13, New Interns of Dub. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 9/3, Music is an Open Sky with the Jay Haggard Quintet, John Blake Quintet, Paul Motian Quintet, Steve Cohn Trio, Jimmy Lyons Quartet, and Baikida Carroll Sextet. 9/10, Gil Evans' Orchestra. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 9/4-8, tenor saxophonist Big Nick Nicholas, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 9/11-22, Cissy Houston. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 9/5,12, Elliott Murphy. 9/6-8,13-15, Buster Poindexter a.k.a. David Johansen. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 9/3, Papo Lucca y Sonora Poncena with Luis 'Perico' Ortiz and guest pianist Hilton Ruiz. 9/10, El Gran Combo with Grupo Fascinacion and guest soloist Chico Freeman on saxophone. No credit cards.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 9/4-9,16, guitarist Gene Bertoncini with Michael Moore on bass. 9/10,17, pianist Jim Roberts with Brian Torff on bass. 9/11-15, pianist Roger Kellaway with Michael Moore. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 9/3, Jorma Kaukonen. 9/4,5, Poco; Buddy Cage and Bad Dog. 9/6, New Riders of the Purple Sage. 9/7,8, Blackwater; Tommy Joe White. 9/9, Willie Dixon and the Chicago Blues Allstars; Jon Paris. 9/10, Mighty Diamonds. 9/11, Asleep at the Wheel. 9/12,13, Pure Prairie League; Rhonda Coullet and the Cows. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country- music hang-out. AE,DC,MC,V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 9/3-6, comedian Jacki Mason. 9/7,8, comedians Ritchie Gold and Randy Credico. Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam & singer Pamela Smith. Thurs., magician Joe Devlin with comedian Terry Day. Fri., magician Eric DeCamps and comedian/magician David Charnee. Sat., Iman and David Charnee. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Tues.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 9/15, the Hey Jackson Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 9/5, The Mighty Sparrow King of Calypso. 9/6, Mikata Afro-Caribbean Funk. 9/7,8, The Sweet Talks from Ghana. 9/9, Lloyd McNeill and Afro-Brazilian Sextet. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 594-0326. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal featuring Eileen Fulton, Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10, Sun. at 7:30. 9/10 at 8, Interplay, Present Company and Kaleidoscope. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid

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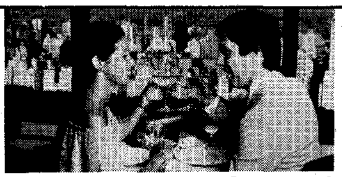

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CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Bill Carmichael, Susan Jacks, Herndon Lackey, and Marilyn Pasekoff, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE,CB,DC,MC,V.

RACHEL'S—24 Hudson St., 334-8155. **Little Room:** 9/7, Lauren Pinter. 9/8, Kaleidoscope revue-Improv. Players. 9/13, Terry Kempner. 9/14, Trisha Chamberlain. 9/15, singer-comedienne Jamie de Roy in *Naughty but Nice.* Shows at 10 p.m. AE,CB,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco *dancing between and after shows.* Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, 9/4-16, Lee Castle and the Jimmy Dorsey Orchestera, nightly (exc. Mon.). AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, bellydancers and the Sir*occo Dancing Waiters, nightly, exc.* Mon. at 10 & 1 a.m. AE, CB, DC.

S.P.Q.R.—133 Mulberry St., 925-3120. **Cabaret:** Thru 9/23, *Continental ESCAPE,* musical revue, Wed. & Thurs. at 10, Fri. & Sat. at 10 and midnight. AE,DC,CB,MC,V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** From 9/11, singer-pianist Steve Ross returns, Tues.-Sat. from 9:30. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. 9/4-10/13, songstylist Julie Wilson, Tues.-Sat. at 10 and midnight. **Bemelmans Bar:** From 9/11, jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci Room:** Restaurant with entertainment featuring *pianist Martin Berns, Mon.-Fri. 7-11 p.m.* AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist, Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

MILFORD PLAZA—261 W. 44th St., 354-4414. **Kippys 44:** Singer-pianist Mike Cossi, Mon. - Sat. 7-1 a.m. **Stage Door Canteen**(997-0046): Singer-pianist-comedian Dayton Selby, Mon.-Sat. 5:30-11:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Ronnie David entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE,DC,MC,V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE,CB,DC,MC,V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m. Paul Chanlin plays Sun. & Mon. 5-midnight. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE,CB,DC,MC,V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 9/4,11, Luzar & Black. 9/5-8, Joan Ryan; Jenifer Lewis. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 9/4,11, Appearing Nightly; Jennifer Warden. 9/5, Holly Kennedy; Lisa Ellex. 9/6, Approbaphobia; Sandi Linn. 9/7, Joyce Lyons, Kate Lyn Reiter & Bruce Hopkins. 9/8, John Herrera. 9/9, Michael Christiansen, Meridith Struhl. 9/10, Shelli Yahya. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 9/3,8,9, Ben Aronov. 9/4-7, Dick Wellstood. 9/10, Dick Hyman. 9/11-15, Judy Carmichael. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 9/8, pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

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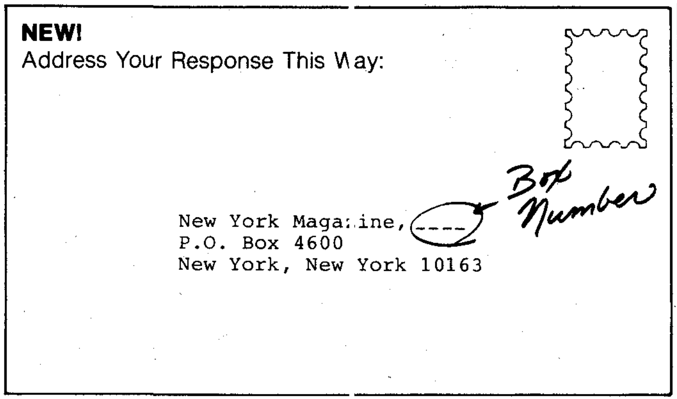

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Ex-Californian Manhattanite—Classy, high-cheekboned blonde, 5'7", blue-eyed, thin, 38. Therapized, successful professional, physically active, a good cook who also enjoys art, theater and travel. Would like a man to share these interests. NYM G764.

Keep Moving, Irving—This ain't for you. It's for that nice single man 50 to 66 with colossal I.Q., and endearing fiscal resources: If you're a captain of industry, an eminense grise, or merely one of a select batch of oil princes, if you love life lively and calm, lavish and simple, I know you'd adore a luscious 24-year-old long-stemmed blonde who hides her Phi Beta Kappa at moment's notice. Well, honey, regrettably, she was just spoken for; but don't fret. If you can see slightly older woman in the role, at fifty, I'm a lovely Southern belle (Manhattan resident) style galore, independent means, as much at home at the Gritti as Burgenstock. Write a page about yourself, it won't go unanswered. You could be Mr. Lucky 1984. If reporters come buzzing, I'll say the lucky one is little old me! NYM A258.

Bubbly, Brown-Eyed Beauty—With a zest for life, combining a wonderful, successful career with multifaceted interests and talents, including singing, gourmet cooking and race walking. A woman who fully taps the energies of New York by regularly enjoying theater, opera, ballet and the symphony, but who is equally at home in a cozy country cottage on a sandy beach or traveling to new and different horizons with a man she truly loves. If you are a handsome, financially successful Jewish male, 42-52, who appreciates the finer things in life and a woman of class to share them with, please respond by sending photo, letter and phone number. Only letters accompanied by photo will receive reply. NYM A262.

Cute, Ivy League Professional—New to NYC, intense, ambitious, but genuine, caring, seeks sincere, professional man, 29-34, with similar qualities for friendship and maybe romance. Please send bio, brief note and phone. NYM A260.

A Mind Is A Terrible Thing To Waste—But so is $20 a line. 29-year-old, classy, Jewish professional male has everything in life that matters except you. A picture can be worth a thousand words. NYM G786.

My Looks Are Great—My play is rough. I go to work. I think I'm tough. But there's one secret which I'll share. I'm madly in love with my teddy bear. Vibrant, 44, Jewish, pretty gal looking for a teddy bear substitute. NYM E301.

Into Flying, Boating—Country drives. 28-year-old male, dark, attractive, sexy, 5'6", sometimes preppy, trendy, jeans and sneakers, tux and tails. Enjoys hugs, kisses, candlelit dinners. Doing A-OK at NY television network. Seeks adventurous, intelligent woman, 19-28, for life long best friend/marriage. NYM A441.

Brown-Eyed And Shy—Teacher, Spanish, 29 and quite petite, is looking for a forever friend, 27-35. Photo/bio. NYM G809.

Sexy Green-Eyed Blonde—Hi! I'm 32, pretty, petite, warm, witty, fun to be with. Seeks sincere, romantic, lively Jewish man who enjoys conversation, travel, laughter, dining, tennis and me. Bio/photo/phone, please. NYM A300.

I Have Everything But You!—I'm great looking, blue-eyed brunette, Jewish, 30, seeks special man. NYM A308.

Thank You—I'm glad you enjoy my company. It's nice to know there's a man who likes his work, nights spent any way we choose and the feeling of wanting one other as much as this lady, 29, does. Reply 30 plus. NYM A314.

Computer Techy—Ineffable head-turner who can get dressed sensationally in 10 minutes. Desires handsome, athletic, professional male with sense of humor, 28-38, over 5'8", who knows the difference between quality and quantity, and believes that the essence of living is doing. Photo/phone. NYM C787.

Waist-Length Red Hair—24, very attractive, career-oriented woman; enjoys good conversation, books and Szechuan food. Seeks active, attractive, intelligent non-smoker, 25-35, for relationship. Bio/photo/phone, please. NYM A325.

I'm Not A Phony—Slim, bright, attractive, blonde, professional female who enjoys travel, athletics, cooking and has lots of energy for a close relationship. If you are a bright, sincere, successful, fun-loving male under 36, contact me. Photo/phone/note. NYM G831.

Single, White, Jewish Female—25, mid-Suffolk. Looking for a mensch. Bio/photo/ phone. NYM A328.

Good-Looking, Successful—Affectionate male, 37. Enjoys music, dining, nature, art. Seeks pretty, petite, sensuous, psychological, spiritual woman, 27-35, for wonderful, caring relationship. Photo, phone, note. NYM G866.

Classy And Earthy—That's my combination. You can open the lock if you are tall (5'9" up), caring, nice-looking, around 60, fun, not married, not weird or kinky. NYM C784.

Handsome, Very Successful—Company president, 6'2", 195 lbs., Jewish male. Charming, affectionate, intelligent, athletic, with good sense of humor. N.J. resident who loves New York. Seeks beautiful, vivacious, slim, intelligent female, late 30's to late 40's, for fun, fine dining, travel, relationship and marriage. Bio, phone and photo, please. NYM A326.

Handsome Male, 44—Sensitive and sincere, 6'1", down-to-earth, seeks female for honest relationship. NYM G832.

Connoisseur Wanted: Male—To appreciate this joyful, slender, English woman, 42, whose interests include the arts, antiques, the outdoors, reading, good food, wine and conversation, and to whom work and play are equally important. Full bio. Photo desired. NYM A327.

Outstanding Lady—Very attractive, elegant, Jewish, professional, talented, secure, stable, unencumbered, 56. Seeks a comparable male, 56 plus. NYM A329.

Successful, Romantic Attorney—51, 6'2", into tennis, theater, travel. Wants one woman who is educated, tall, assertive, funny with a touch of elegance for long-term commitment. Non-smoker. Photo a must. NYM A331.

Rhett Butler on Skis—Where are you? Great-looking, vivacious, witty, athletic, romantic, adventurous, 35, seeks wonderful man, 30's-40's who's funny, loving, successful and has a healthy ego. Send photo and Scarlett letter to NYM G834.

Seeking "Mr. Wonderful"—"Not God's gift to women." Has to be an honest, sincere, normal guy, professional, 35 to early 40's, who wants only a one to one relationship with a petite, single, down-to-earth, 32-year-old, LI gal, in computers, who is also into jogging, tennis, piano and cooking. Has plenty of time left to care for and love the right man, not "Mr. Lothario." Are you he? Photo, phone. NYM A332.

Pretty, Strawberry Blonde—Jewish woman, 29, 5'6", slim, who loves the arts, travel, athletics, seeks an intelligent, warm, fun-loving, professional man who is interested in a serious relationship. Bio, photo, please. NYM G835.

One Classy Lady—Is how my friends describe me. "Warm" and "attractive." Manhattan attorney, author. Divorced. College-age daughter. To say more would be self-serving. To discover more would be a delight, if you're a wise and gentle man, 45-60. NYM G841.

STRICTLY PERSONALS

Astaire, Letterman, Koppel—Classy, witty, unflappable, professional guy, 30. Loves to dance like nobody's business. Have Jack Gilford's body of work at tip of my fingers. If you're funny, not from Brooklyn and a non-smoker, send me a photo and quiz. NYM G836.

Handsome, Jewish, Attorney—Seeks very pretty, shapely, non-smoking, Jewish professional woman, 25-30, who enjoys theater, sports, the prospect of a serious relationship. Photo/phone. NYM A333.

Attractive, Articulate, Affectionate—Female with eclectic interests seeks compatible male, 40 plus. PO Box 517, Ansonia Station, NY, NY 10023.

Sophisticated, Attractive Woman—Young-40's, seeks bright, professional man, to share NYC. Love sports (I've given up on the Rangers) and the country. Photo, bio, phone. NYM C788.

Attractive, Warm—Jewish businesswoman, 29, loves the arts. Seeks ambitious, romantic Jewish man, 29-36. NYM A343

Get Ready—For the National at the Garden. You must love horses, dogs, pastures, penthouses. This green-eyed Jewish beauty wants to share tweeds and tux before opening night. Let's saddle-up soon. Photo, blue-ribbon bio. NYM A276

I Could Give It All To You—If you could ask. Please do! Send a note/ picture/phone to this sweet, slender, sassy, Catholic RN, if you're a tall, trim, quite successful, happy guy, wanting to woo me in all those romantic ways only a gentle man can. I'm near 30, you can be 30-45. I love to smile, it's just one of the reasons I'm pretty. If your great smile and warm heart make you handsome, let me know. NYM A344.

Warm, Witty, Intelligent—Attractive woman, seeking non-trivial pursuit. Teammate will be white, single, professional, 30-40. Categories are romance, clever conversation, cozy times, theater, movies, books. Photo, letter, phone. NYM A345.

Attractive Jewish Male—Connecticut attorney, 35, 5'10", warm and sincere, good sense of humor, non-smoking. Enjoys dinner and dancing, concerts, good conversation and just sharing. Seeks lasting relationship with slim and attractive Jewish female, 24-30, with compatible qualities. Please send photo/letter/phone. NYM A335.

Former Semi-JAP—Seeks wonderfully bright, infinitely decent male with humor, grace, energy and spirit. I am infinitely lovely, extremely pretty, unpredictable, publishing exec, sort of looking for, delightful partner, 40's to 52. Photo, phone and note. NYM C809.

Warm, Witty, Sensitive—Outdoorsy, secure, affluent man sought by 30ish beauty ready for marriage. NYM G842.

Bicycling, Skiing, Tennis—Are some of my interests, also the arts. Very attractive female in 40's, brunette, green eyes, excellent figure. Very energetic, easy-going, articulate, warm and soft-spoken with sense of humor. Seeking male with similar interests or who enjoys the outdoors. Human qualities most important. Sincere, down-to-earth, considerate, ability to communicate. NYM A338.

New MD, 26, 5'7"—Catholic, seeks bright, warm, independent woman, 23-30. Photo, bio, phone. NYM G853.

Handsome, Warm, Successful—Educated, 35, 6', Jewish, self-employed, business exec, sports enthusiast, seeks woman, 22-35, attractive, with personality to match to share all life's pleasures with. Photo and phone. NYM G843.

Single Man Wanted—Romantic, attractive, slender, blonde, 5'4", 30, professional woman, seeks a tall, toned, attractive professional man, 35-45, for love and commitment, life's dreams and realities, enjoys pets and children. If your heart has whispered a longing, I'll listen. Send bio/photo/phone. NYM A339.

On The Way Up—And looking for someone to ascend with. Successful, attractive, Christian woman, 30, enjoys working-out, horseback riding and fishing. Seeks an ambitious, down-to-earth man who has a terrific sense of humor and is ready to enter into a mutually loving, supportive relationship. Photo and bio preferred. NYM A340.

Widower, 65, With NY Apartment—And country home, wants slim, pretty, woman friend to 50's, scrabble and gin rummy player welcome. Photo, please. NYM A341.

Handsome MBA Banker—29, 6', 180, white, athletic, sensitive, Christian seeks NYC/Nassau beauty, 25-31. No drugs or smoking. Bio/photo. NYM G844.

I Am Very Touched That—My secretary took the time to compose this ad. Divorced white male, 36, 6'1", 175 lbs., well-educated, considerate, secure, is looking for an affectionate, sensitive, cultured, attractive, svelte, libertarian, non-smoking, WASP woman, who wishes to engage in a lasting relationship. Enjoys fine books, classical music, candlelight dinners and is capable of true intimacy in a lasting relationship. Photo, bio, phone. NYM C790.

Extremely Successful—Handsome and athletic male, tall, mid-30's, travels extensively for fun; seeks very beautiful, trim, sensitive and intelligent woman. Photo/ phone/bio a must. NYM A342.

Handsome, Corporate President—35, seeks beauty in 20's. NYM G838.

Albany Gent, Creative—Handsome, fit, young 39, urbane, romantic, rugged. Have career, success; need a hug! Dear lady, please be a non-smoker, warm, loyal, curvy, fit, 5'2"-5'6" with beauty and brains, I'll love for a lifetime. Bio/photo/ phone. NYM G845.

High Standards—I set them for myself and others. Attractive, successful, white, Jewish male, 32, seeks equally discerning lady (21-30) to set new and lasting "highs" in tenderness and togetherness. Bio/phone/photo a must. ReplyNYM A336.

Executive, 57-Years-Young—Jewish and divorced, seeks partner for relaxing, dining, sailing and good music. If you are mid-40's, tall, thin, athletic, send note, photo, phone. NYM A337.

Timing!—That's all it takes. 28, very handsome, athletic, successful male is ready to meet a bright, happy, beautiful Jewish woman to share life and dreams. Phone/photo. NYM G840.

Elegant Lady, 29—Who enjoys the New York life in a style of sophistication, and life in the fast-lane spirit, is seeking a very well established male executive, 40-55, who enjoys the city in this same out of the movies manner. NYM A354.

Simple And Free Male, 37—Looking for a lady, 27-38, with simple tastes and independent nature to share whatever comes our way. Photo and phone. NYM G847.

Honest, Decent Guy—Not bad-looking, 37, Christian, athletic, 5'9", 155. Warm, generous with a sense of humor. Financially secure professional. Enjoy sports, reading, dining out, music, etc. Looking for slim, female counterpart, 25-40. Note, phone, photo optional. NYM G848.

Sensitive, Attractive Male—Attorney, 36, seeks slim, pretty, smart, sensitive, athletic woman, 22-35, non-smoker with good sense of humor. Bio, phone, photo. NYM G849.

A Bit Shy—But secure female, 37, 5'3", slender, Christian (non-religious), unpretentious, would like to meet a responsible, down-to-earth, nice guy, marriage and family-minded. Letter and photo appreciated. NYM G850.

Romantic Idealist—Looking for my princess. Professional, good-looking, 5'11", 175 lbs., 31, blue eyes, WASP, lover of earth, live in North Jersey, willing to travel to find you. Looking for romance, friendship leading to commitment and possible wedding bells. No games, too many loves lost. Must be honest, attractive, mentally and physically, 22-33. Bottom line, will be the chemistry. Letter and photo, please. NYM A424.

Female Runner, Age 33—Attractive, green eyes, seeks partner to share the miles. Photo, please. NYM G851.

Quality, 47-58 Male—For 45, female with soul. Phone. NYM G852.

Single, Secure, Upstate Professional—Active, handsome, 48-year-old, 6', 175 lbs., no encumbrances, loves travel, gourmet meals, sports, theater, music and quiet evenings at home with that special woman. Seeking successful, stimulating, vivacious, warm, romantic, individualistic woman. She must be slim, sexy, attractive, continental, 30-40, who doesn't mind being loved and pampered as much as he does. Recent photo a must, bio and phone number. NYM A348.

Pretty, Slim Redhead—29, Ivy-educated, seeking single Jewish male, 29-38, warm-hearted, successful, athletic, for serious relationship. Photo, bio. NYM C792.

Handsome, 49-Year-Old—Christian, white male, 5'11", successful and divorced. Looking for an elegant, stylish lady in 30's to early 40's with nice hair for a new life. Country club type would be fine. NYM G846.

Elegant American/Asian Lady—34, successful, designer-entrepreneur, have had a too busy schedule. Seeks a serious relationship with an independent, accomplished and yet flexible, mature, warm, sensitive man with a great spirit for life, 34-45, who is classy, enjoys life's finer things; appreciates the arts, movies, travel, food; involved with a sport (so he's trim); enjoys quiet evenings as well as being with a fun crowd. Bio and phone. NYM C793.

Interesting, Witty Female—30's, Jewish, never married, seeks interesting Jewish male in 30's, sharing common interests, sports, travel, pop music. Send photo, bio and phone. NYM G854.

Very Attractive, Vivacious—European lady, 40's, blonde, loves life, entertaining. Looking for successful executive or businessman she can respect and adore. Possible serious relationship. Bio, photo, phone. NYM G855.

Pretty, Nice Gal—25, petite, likes dining, dancing, sharing and fun. Seeks professional Jewish male, 25-30, who has the same interests and much more. Bio/photo/phone. NYM G857.

Very Attractive Widower—40's, successful international businessman. Lived some years in Europe and now live in Ct, works in NYC, athletic and trim, plays tennis, jogs, skis (owns condo in Switzerland), enjoys theater, concerts, walks and good food, warm with sense of humor. Looking for attractive, slim lady, 30-42, who would like to share good things in life and is open to a warm, permanent relationship. Bio/photo/phone. NYM G858.

Attractive Brunette—5'9", slender, Jewish female, 30's, legal secretary, warm, sensitive, looking for sincere relationship. Photo/bio/phone. NYM A352.

Handsome Jewish Male—37, 5'7", looking to meet female counterpart to share the good things in life. Must be attractive, witty, but most of all comfortable with herself, 25-36. NYM A353.

Would You Like To—Be married before next summer? So would this 32-year-old Jewish female. I'm attractive, warm, outgoing, bright and in good shape. If you're looking for a real sweetheart and are a professional, 31-37, down-to-earth, have never been married and do not smoke, please respond. Photo. NYM G888.

Repeat: Still Looking—For 60ish, Jewish man, 5'8" or more, to share interests with mature, attractive widow, who has great sense of humor. NYM G859.

Gorgeous Female—Seeks attractive, professionally successful male over 35, who is ready to enjoy life, Manhattanite preferred. Photo, bio and phone a must. NYM A355.

Successful Investment Banker—Warm, attractive, divorced male, 44, 5'11", seeks fun-loving, sensitive, secure, pretty, trim, smart, 30's, under 5'6", non-smoker. I am new arrival to New York. Bio/photo/ phone. NYM A356.

Continental Gentleman—Successful hotelier (late 50's), sophisticated and well traveled, enjoys theater, concerts, gourmet dining, Manhattan, the Hamptons, Rio and Nice. Seeks long term relationship with attractive woman (35 or over), who likes to travel and enjoy life. Note/photo/phone. NYM A357.

Successful, Handsome M.D.—Trim, tall, 30, seeks model-type female, 19-28. Photo. PO Box 72, Great Neck, NY 11022.

Capture My Heart—Good-looking, Jewish lady, 29, seeks male counterpart. Must be bright with a sense of humor. If you consider yourself a sensitive, romantic, "nice guy", write. NYM E314.

NEW YORK CLASSIFIED

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Attractive Professional Man—31, seeks slender, sincere, attractive woman, 21-26, for lasting relationship. Photo/phone. NYM A358.

Caring, Christian Woman—In Queens, attractive blonde, 48, 5'4", size 10, likes laughter, dining out, gardening. Seeks generous, kind, secure man to cherish, love, respect, in committed relationship. NYM G860.

Too Busy—For the regular route. Successful, creative, clever, fun, leggy blonde, early-30's, has everything but. Looking for successful, fun, serious, supportive, adventurous guy, 28-45. Send photo and brief bio. NYM A360.

Very Successful Blonde—Attractive workaholic with many of the trappings of success, looking for a man who understands this and yet has reached a similar point that there must be life beyond work. If you're tall, between 28 and 45 and are ready for warmth, humor, fun, and relaxation outside of the office, send photo and brief bio. NYM A361.

Crazed, Maniacal, Barrister—Lady, slim, 39, who enjoys squash, theater, fine dining and ballet but hates Ingmar Bergman, seeks reasonably intelligent man with keenly developed sense of the absurd to share weekends in Ct. and slow dancing in the big city. Phone/note/photo preferred. NYM G874.

I Am Looking For A Friend—And partner for life. A gentleman, 48-50's, that is athletic, sincere and well-built. I am a pretty, loving, sensuous, non-feminist, L.I. widow who loves cooking, dancing, tennis, golf, theater, music, painting and candlelight dining. Photo, phone, please. NYM G873.

Bi-Coastal Millionaire—Seeks to share highly creative lifestyle with beautiful woman, 27-40, 5'4" and over, single, no children, Manhattanite only. Photo a must, phone and bio. NYM C794.

Attractive, Texas Male—42, businessman, travels extensively, likes tennis, bridge, ranching seeks attractive, slim, affectionate, female who also enjoys traveling. Exchange photo. NYM E316.

Intelligent, Very Attractive—Fun-loving attorney (although I know that sounds like a contradiction), 28, 5'11", hazel eyes and well-trimmed beard. If you're a woman, 21-35, bright, warm, fun, real pretty and looking for someone truly sincere, send phone/bio/photo to. NYM A366.

Idealistic Physician—31, 6', Jewish, athletic, literate, creative, seeks compatible woman for mutual growth, discovery, and laughter. NYM A367.

Tall, Slender, Attractive—Brunette, widely traveled, Ph.D., Jewish, academic orientation, grown children, enjoys outdoors, small dinner parties, opera, currently Washington based, would like to meet man, 50-60, who has warmth, enthusiasm and wide interests. NYM C795

The Originial Manhattanite—Handsome 35-year-old, successful businessman who is fun and witty, interested in meeting very attractive, sincere and fun-loving Jewish lady, 25-32, who lives in Manhattan. Note/photo/phone. NYM A363.

Romantic Male Wanted—Jewish, 30-42, non-smoker, handsome, extremely affectionate and considerate for friendship, fun times and romance. I'm 33, attractive, slim, easygoing, professional with varied interests who enjoys all life has to offer. Want someone to share it with. Photo, please. NYM G861.

Low-Key But Highly Successful—Jewish male, 38, loves out-of-doors. Interested in woman ready for a "home." Photo and phone. NYM G862.

Long-Legged Attorney—Of the female variety. 32, attractive, down-to-earth. Seeks grown-up, fun-loving, under 40, nice guy with brains. Phone, note. Photo if possible. NYM G863.

Vivacious, Voluptuous Vixen—Seeks a man, 35-50, to share old movies, jazz and pepperoni pizza. NYM G865.

Brown-Eyed, Brown-haired—Beauty seeks complimentary male, 28, MBA in progress, professional, Christian woman seeks man who likes sports, business and me. Photo, please. NYM G867.

Very Attractive Gal—39, good figure seeks Jewish guy, up to 49. NYM G868.

Career Woman, 30—Warm, sincere, attractive, serious about her work. Seeks successful businessman, 30-40, sensitive with good sense of humor for friendship and good times with possible romance in the future. NYM G869.

Gentleman With Down-To-Earth—Values. Entranced by the little pleasures of life. Seeks mature woman who is intelligent, gentle, non-pretentious, intuitive and fastidious. NYM G870.

Aug. 27 Issue, Page 174—I am all of the above. Innovative lady, 50's, loves children, animals, cigarettes, art in all forms. Addicted to fine living and the joy of being alive. Seeks gentleman of similar interests. NYM G871.

Oriental Physician—Seriously seeking attractive, amiable woman, 20-30. Photo a must. NYM A364.

Sexy, Elegant, Mature Woman—Attractive, frequent traveler, seeks unattached, en rapport male, 60 plus. NYM C796.

Joy Is To Share—Happiness was born a twin. This handsome Andy Williams look-alike now desires and is willing to put as much work and effort into a relationship as he did into building a successful business to find his twin. Early 50's, lives E. 60's, NYC. Seeks down-to-earth, very attractive, classy, sexy, slender female under 40. Recent photo, phone and short bio essential. NYM G875.

Very Attractive Reporter, 36—Loves cafes, kids, movies and travel, is interested in meeting a warm, witty man who enjoys his work and prefers relationships one at a time. NYM G872.

So What?—I am a 33 year-old, 5'10", dark, very handsome, trim, accomplished Jewish physician. I love to sail my yacht, Windsurf, ski Europe, play tennis and squash, eat gourmet food, laugh, listen to good music—but it is not much fun without you. You are very beautiful, bright, slender, warm, sophisticated, energetic, family oriented with serious personal pursuits and interested in sharing experiences with a sensitive, passionate man. Send good photo,bio, phone. NYM E315

Attractive, Classy—Park Avenue and Wall Street lady, seeks successful, secure, single male counterpart. NYM A375.

Model-Type Looks—Ultra-feminine, beautiful, turquoise eyes, long hair, slim, professional, 30's, no dependents, seeking handsome, sincere, intelligent man. Send photo. NYM A368.

Tall, Nice-Looking Bachelor—Professional, 47, WASP. Seeks pretty, slim lady, 25-40, for romance. Like sports, music, theater, fun, sharing. Photo. NYM C797.

European-Reared, Attractive, Jewish—Ex-professor, accomplished professional, 38, who enjoys cultural life and the outdoors alike, seeks sophisticated male professional to share good times. PO Box 1213, Summit, NJ 07901.

Bright, Sexy, Sophisticated—Petite, musical, adventurous woman, 39, seeks a non-smoking male, 40-50, to share the same. Bio, photo, please. NYM A369.

I'm Neither A—One night stand nor a flavor of the month. I am a soft, caring, one-man woman who believes that a relationship should be energetically worked at by both participants. I am 35 years old, 5'3", 105 lbs., Jewish, never married and neither a princess nor a feminist. I am physically healthy, financially secure, emotionally stable, intellectually curious and have an equal opportunity kitchen. I enjoy Broadway plays, holding hands in the movies, country weekends and soft music. Although an avid reader with eclectic tastes, my favorite bookstore is Murder Ink. I'm a direct, warm, down-to-earth woman who enjoys being supportive to her man. I tend to be altruistic, sometimes to a fault. While I easily attract handsome intelligent men, what I long for most continues to elude me; the loving commitment of one man to love and be loved. Are you a man mature enough to feel that emotional roller-coaster rides waste time and energy? Do you welcome closeness? Do you want a serious relationsip? Marriage? Children? If you are romantic as well as pragmatic, can laugh at life's absurdities and believe that spontaneity, not control, should govern a great relationship; I would love to hear from you. Here's hoping that this can be the start of something beautiful. If you are as hesitant to answer as I was to place this ad, let's get together. Take a chance, I am. Please send bio, photo, phone. NYM C798.

Long Hours, Hard Work—Rewards fun, warmth and happiness. To fill this position, I'm looking for a woman, 25-32, who would like to have fun exploring life, love, NYC and beyond. I'd like her to be upbeat, physically active/attractive and successful in her own eyes. I am a fit, tall, 6'1", 32-year-old Jewish male who is a successful Wall Street businessman. If you're looking for warmth, passion, laughs and enthusiasm from a non-jaded New Yorker, send a brief letter, phone number and photo to NYM C799.

I Live In London—Visit NY frequently. Warm, witty, working Jewish woman, desires tall, unattached, affluent, arts-loving mensch, 45-60, for trans-Atlantic romance. NYM C800.

Attractive, Fun-Loving—38-year-old female. Enjoys dining out at nice restaurants, theater, country club golfing. Seeks affable, active, attentive male. Phone and photo a must. NYM A373.

Tired Of Princesses?—Looking for sexy man, honest, good sense or humor heart to match. Tall, attractive, 32, Jewish graphic artist, athletic (daily workouts) wants to share mutual support and warm, laidback lifestyle with athletic, nonsmoker, 35-40. Photo/bio. NYM G877.

Potsy Dieting Pal—Sought by amusing gal about town, 53, aesthete.NYM G878.

I'm Fabulous—And I demand a handsome, articulate, successful, white male, WASP or Jewish, 37-48, not intimidated by a dynamic woman. Recent photo, phone and brief bio. NYM A387.

Sincere Jewish Gal—25, 5'4", slim, college educated, seeks Jewish male, 25-35, interested in lasting relationship. Photo/phone/bio. NYM A388.

Bette Davis Eyes—Petite, beautiful, thin lady, sexy smile, great legs, 29, seeks handsome gent who loves to dance, samba, cha-cha, hustle, etc. Photo, phone and bio to NYM G879.

Very Warm, Happy—Considerate, and easygoing man seeks someone quite exceptional, whom it is fun to have long talks with, long romantic walks with, a woman to care for, a woman who likes to laugh and likes to love. I take frequent and exciting vacations, love shows, museums, fine restaurants, enjoy like and appreciate all it has to offer. If you are slim, very attractive and under 38, please write me and include your evening phone number. Please answer only if you are willing to enclose a recent photo. NYM G880.

Slim Lady Journalist—Likes candor, irony, power, good food, films, talk, quiet evenings, travel. I'm 5'5", attractive, 35, a successful entrepreneur seeking intelligent, sensuous man, 30-45. NYM G881.

Hardworking, Handsome, Shy—Man, 27, Jewish. Loves skiing, boating and country music. Seeks pretty, warm lady who likes Connecticut living. Photo/phone/note, please. NYM G882.

Jewish, CPA Male—27, seeks single Jewish mate, 22-27, feeling it's time to settle down. Interests include music, athletics and having a good time. NJ resident. Bio, photo, phone. NYM G883.

Responsible Male, 34—6'1", 165 lbs. Likes music, doesn't drink or smoke, works on Wall St., is open-minded. Likes running, movies, dancing and people. Seeks slim, attractive lady who enjoys life. Bio, photo, phone. NYM G884.

32 And Terrific!—Jewish female living in LA. Petite, very attractive, professional, seeks lifetime commitment with intelligent, successful Jewish male, under 42, who has his head screwed on right! Photo/phone. NYM A425.

Intelligent, Sensitive, Attractive—Male, 34, seeks woman with like qualities. Phone/photo/bio. NYM G885.

Lovely Lady, 22—Slim, 5'6", Jewish, very pretty, warm, open, fun-loving, lives in Rockland, works in Paramus. Seeks tall, caring man, 23-28, who enjoys homemade cookies, outdoors, laughter and love. Photo. NYM G886.

Wily, Witty, Widow—Seeking relationship with successful, sensuous Manhattanite, 45-50, who delights in travel, fine restaurants and the good life. Recent photo/bio. NYM G887.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 510

BY MARY ANN MADDEN

1. "I just finished Harold Robbins's newest book—I just loved it—I simply couldn't put it down!"
2. *"Neither could I until I had to review it."*

1. "Did you hear that Burt Reynolds is planning another 'Smokey and the Bandit'?"
2. *"Uh-huh."*

Above, the heard and the bird. Or, 1. What was said by another, and 2. What was thought by the hearer. Competitors are invited to invent one such pair.

Results of Competition Number 507, in which you were asked for apposite epitaphs for well-known persons.

Report: Amid other grave matter, we were buried under repeats. And the headier stones: Hamlet–Not to Be. Beethoven–Decomposing. R. I. P. Van Winkle. Tin Man–Rust in Piece. M. Antoinette–Rest in Pieces. Jolly Green Giant–Rest in Peas. Dean Martin–Hic! Jacet. Heeeeere's Johnny! Ed McMahon–Check Your Mailbox You May Already Have Inherited $1 million Good Lie for Arnold Palmer–6 Under. R. Descartes–Non Cogito Ergo Non Sum. J. Stalin–Better Red. Xaviera H.–Laid Out. Yogi Berra–It's Over. Ronald Reagan–Here's the Rest of Me. Here Lois Jas. Michener. Here Lies G. Washington–Imagine. Here Lays Edwin Newman Harry Houdini–Maybe He's Dead. M. A. Madden–Not a Monument Too Soon. Surprisingly, we did not hear what was begun in jest by Charlie Rose on CBS's "Nightwatch" during an interview: Gloria Steinem–This Is What Dead Looks Like.

We've Been Lying (Here) So Long Who Would Know?

First Prizes of two-year subscriptions to "New York" to:

RONALD REAGAN. DEADTIME FOR BONZO.
Debra Morgan, Springfield, Va.

THE RODNEY DANGERFIELD MEMORIAL URINAL.
Brian Plante, Fords, N.J.

HERE LIES ULYSSES S. GRANT.
STUPID.
Douglas Soderberg, State College, Pa.

Runner-up Prizes of one-year subscriptions to "New York" to:

HELLO, MY NAME IS VICTOR KIAM. I LIKED THIS CASKET SO MUCH I BOUGHT THE COMPANY.
Judith Manis, Tampa, Fla.

RAGTIME COWBOY JOE. HE WAS A HIGH-FALUTIN' ROOTIN' TOOTIN' SONOFAGUN FROM ARIZONA.
Ted Burke, Andover, Mass.

JACQUES COUSTEAU SLEEPS WITH THE FISHES.
Melissa E. Mishcon, N.Y.C.

And Honorable Mention to:

ELLEN BURSTYN. ALICE DOESN'T LIVE ANY MORE.
Mark Cohen, Washington, D.C.

PIA ZADORA. A MULTI-TALENTED ENTERTAINMENT DYNAMO. (ADV'T.)
E. L. Schlotter, McMurray, Pa.
sp. mention: David K. Miller, N.Y.C.

RICHARD M. NIXON: I AM NOT A CORPSE.
Mike Kerrigan, Sacramento, Calif.

TRUMP TOMB. READY FOR MOURNING 1986.
Gregory Greenberg, N.Y.C.
sp. mention: Fran Miller, N.Y.C.;
Steven Lee, West Nyack, N.Y.;
Phillis G. Saunders, N.Y.C.;
Cinemakers, Inc., N.Y.C.;
Dodi Schultz, N.Y.C.;
Judith Knight, N.Y.C.;
John M. Ford, N.Y.C.

GREGORY (97) GREENBERG. HIS NUMBER WAS UP.
Marc Doyle, Burke, Va.

F. LEE BAILEY. THE DEFENSE RESTS.
Neil Howe, Stanfordville, N.Y.C.

GREGOR SAMSA. SIX FEET UNDER.
Trevor Tutt, Duncanville, Tex.
similarly: Shirley Bean, S. Pasadena, Calif.

MARCEL MARCEAU: DEATH.
Howard Kuperberg, Santa Monica, Calif.

IVAN LENDL. CANCELED CZECH.
Hy Komishane, Elizabeth, N.J.

MOHAMMED REZA PAHLAVI. SHAH LOAM.
Larry Hodges, Mitchellville, Md.

HERE LIES MAGDA GABOR (THE BRUNETTE ONE).
Patsy Speakman Felmet, Winterville, Ohio

DEPARTING IS SUCH SWEET ZORRO.
Ben Gottlieb, McLean, Va.

ELSA MAXWELL. R.S.V.P.
Val Penn, San Francisco, Calif.

THE INVISIBLE MAN. YOU AIN'T SEEN SOMETHIN' YET.
George Anderson, Oberlin, Ohio;
Grace Katz, Dorset, Vt.

CHRISTA LUDWIG. INTER MEZZO.
Maria Giordano, Florence, Ala.

HERE LIES ROSENKRANTZ.
OR GUILDENSTERN.
Herbert DuVal, Brooklyn

HERE LIES TOM SWIFT AND HIS ELECTRIC BATHTUB.
Jack Mansbach, N.Y.C.

HERE LIES DIANA VREELAND IN HER OLD RED MAINBOCHER AND A VERY AMUSING HAT.
A. T. Hannett, N.Y.C.

GREGOR SAMSA. THE BUG STOPS HERE.
Tony Reeder, Silver Spring, Md.

RICHARD DAWSON. THE BUSS STOPS HERE.
Sandy Karpen, Bayside, N.Y.

HARRY TRUMAN OF MT. ST. HELENS. THE MUCK STOPS HERE.
H. Sargent, N.Y.C.

HERE LIES HARRIET CRAIG. HOW'S THIS FOR A NEAT GRAVE?
Tom Morrow, N.Y.C.

HERE LIES HERVE VILLECH
Roger Rundle, N.Y.C.

HERE LIE THE SEVEN SANTINI BROTHERS.
PACKING OUR SPECIALTY.
Larry Laiken, N.Y.C.

THERE LIES WALTER CRONKITE. YOU ARE HERE.
Marc Simon, Bellrose, N.Y.

YOGI BERRA: IF I HADN'T BEEN BORN, I WOULDN'T BE WHERE I AM TODAY.
Dr. Peter Damken, Teaneck, N.J.

WELCOME TO MR. ROGERS'S NEW NEIGHBORHOOD.
Anna Lambiase, Brooklyn

DON RICKLES. WISH YOU WERE HERE.
Lucy Neshamkin, N.Y.C.

DAVID COPPERFIELD: I AM DEAD.
Charles J. Feris, N.Y.C.

MARIAN SELDES. BUT SHE'LL BE AT THE THEATER AT HALF-HOUR.
Tony Lang, N.Y.C.

HERE LIES JOHN MERRICK, THE ELEPHANT MAN. PLEASE WATCH YOUR STEP.
Jennie Mitchell, New City, N.Y.

WALTER WRISTON. CITICORPSE.
Mary Corrigan, Pawtucket, R.I.

HERE LIES CLEOPATRA. SO MUCH FOR TASTE TESTS.
Tova Tarshish, Chicago, Ill.
sp. mention: Nikki Rosa, N.Y.C.

HERE LIES PHIL DONAHUE. IS THE CALLER STILL THERE?
William L. Bennett, Muskegon, Mich.
similarly: Bob Bradford, Clearwater, Fla.

HERE LIES LAZARUS. CAUTION. DO NOT BLOCK EXIT.
Andy Pforzheimer, Scarsdale, N.Y.

HERE LIES CYRANO DE BERGERAC. ON HIS SIDE.
David I. Warren, Chagrin Falls, Ohio

THIS IS THE END OF RICO.
Bob Burke, Scranton, Pa.

G. GORDON LIDDY. TRESPASSERS WILL BE PROSECUTED.
Andrew Abrams, Silver Spring, Md.

BEATRIX POTTER'S FIELD.
Cindy Strite, Washington, D.C.

H&R BLOCK. REASON NUMBER 37. NON-TAXABLE URNINGS.
Herb Martinson, Wheaton, Md.

HERE LIES THE UNKNOWN MOONIE. HAVE A NICE DAY.
Elyse Fradkin, N.Y.C.

JAMES CAAN. GAAN.
Roselle Scaduto, N.Y.C.

BERT LAHR. END OF THE LION.
Rita Wolfson, Spring Valley, N.Y.

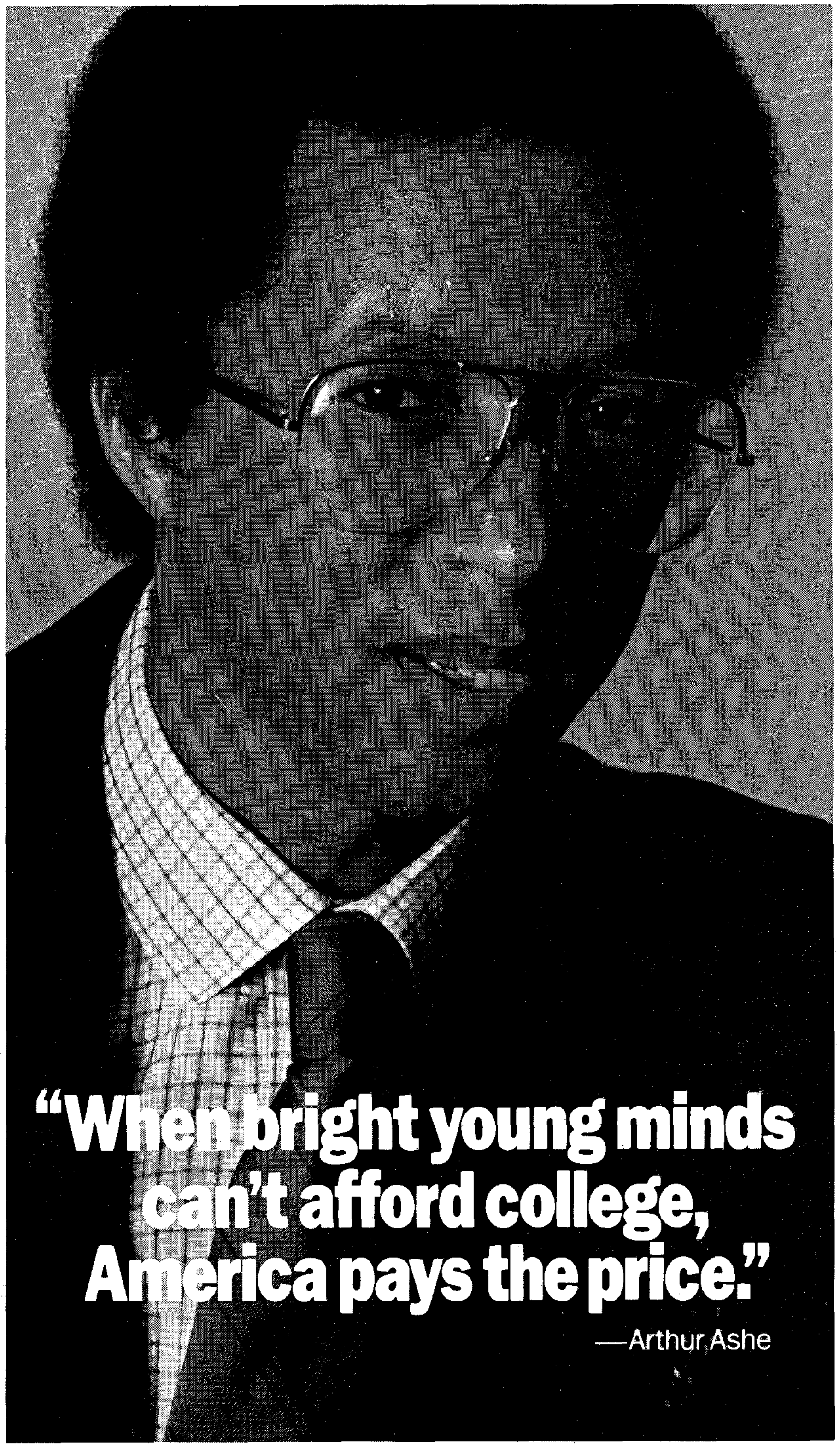
HERE LIZA MINNELLI.
Mel Seacat, N.Y.C.

HERE LIES EDWARD VII. THRONE FOR A LOSS.
Shannon Tutt, Duncanville, Tex.

ST. FRANCIS OF ASSISSI. WAS HE ANY GOOD OR WHAT?
Richard P. Monley, Birmingham, Mich.

DICK CLARK. DUE TO FOUL-UP, PLEASE PROCEED TO LOCATION G LEVEL 2 SECTION 7.
Chickie Maskowitz, Reseda, Calif.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. One entry only should be sent to Competition Number 510 *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by September 14. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 8 issue. Out-of-town postmarks are given three days' grace. ■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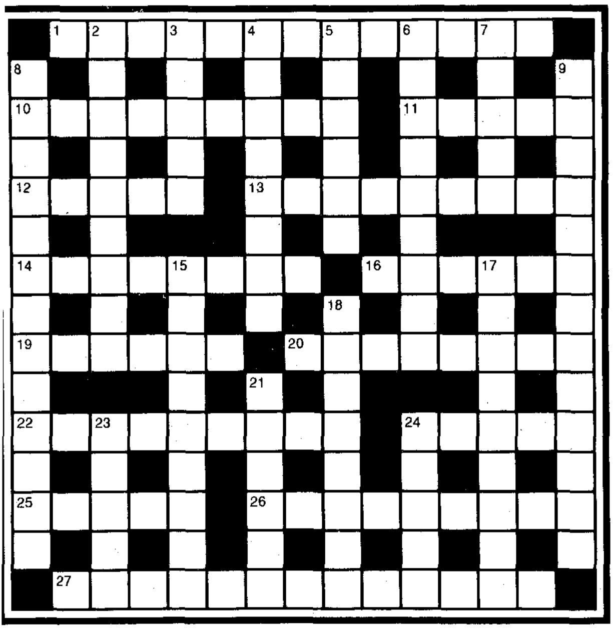
‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 The great church dignitary and poet. (9, 4)
10 One in the crowd scene has to move very slowly no great additional distance. (5, 4)
11 Experienced at present in heartless relatives. (5)
12 Comforts that are part of Chelsea’s essential nature. (5)
13 Fruit, by the way, needs one kind of rock. (9)
14 Freshwater creature from land around Pevensey Head. (8)
16 Allowed tin compound to be put inside knife. (6)
19 Ran, say from racial types. (6)
20 Driver, maybe, in recreational area. (4, 4)
22 Envied possession caused persistent resentment in bed! (9)
24 Country easy to break with? (5)
25 Act right in charge, giving an order! (5)
26 Get out into a tree and adjust to circumstances. (9)
27 They may fit those wanting to take early steps to promotion! (4, 4, 5)



Down

2 Really stupid to take the lid off the mixture in church? (3, 2, 4)
3 They see through you. (1, 4)
4 In endless cold, man might be led into failure to make his demand within the proper time. (3, 5)
5 Dig up the cause of low noise in river . . . (6)
6 . . . whilst here fish lay claim to Welsh river, that’s plain! . . . (9)
7 . . . and in yet another river, it’s far from cold! Get the picture? (5)
8 Yet Belloc said this might be a star. (9, 4)
9 Worms and the like used by Braintree vets. (13)
15 Gave out a notice, and it’s about directional measure of weight. (9)
17 Look after the till? (9)
18 No duct is used in these channels. (8)
21 Take no notice of the gin cocktail made with mineral. (6)
23 Stuff in the ravine. (5)
24 Study with honour this biological object. (5)

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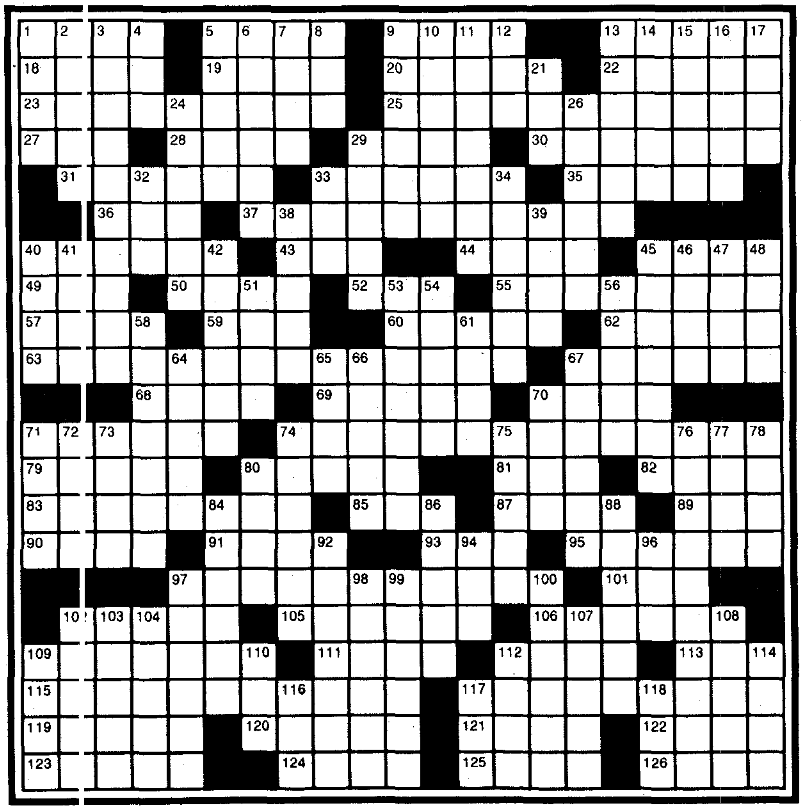
‘THE HAVE-NOTS’ :‘CUE’ CROSSWORD / By Maura B. Jacobson

Across

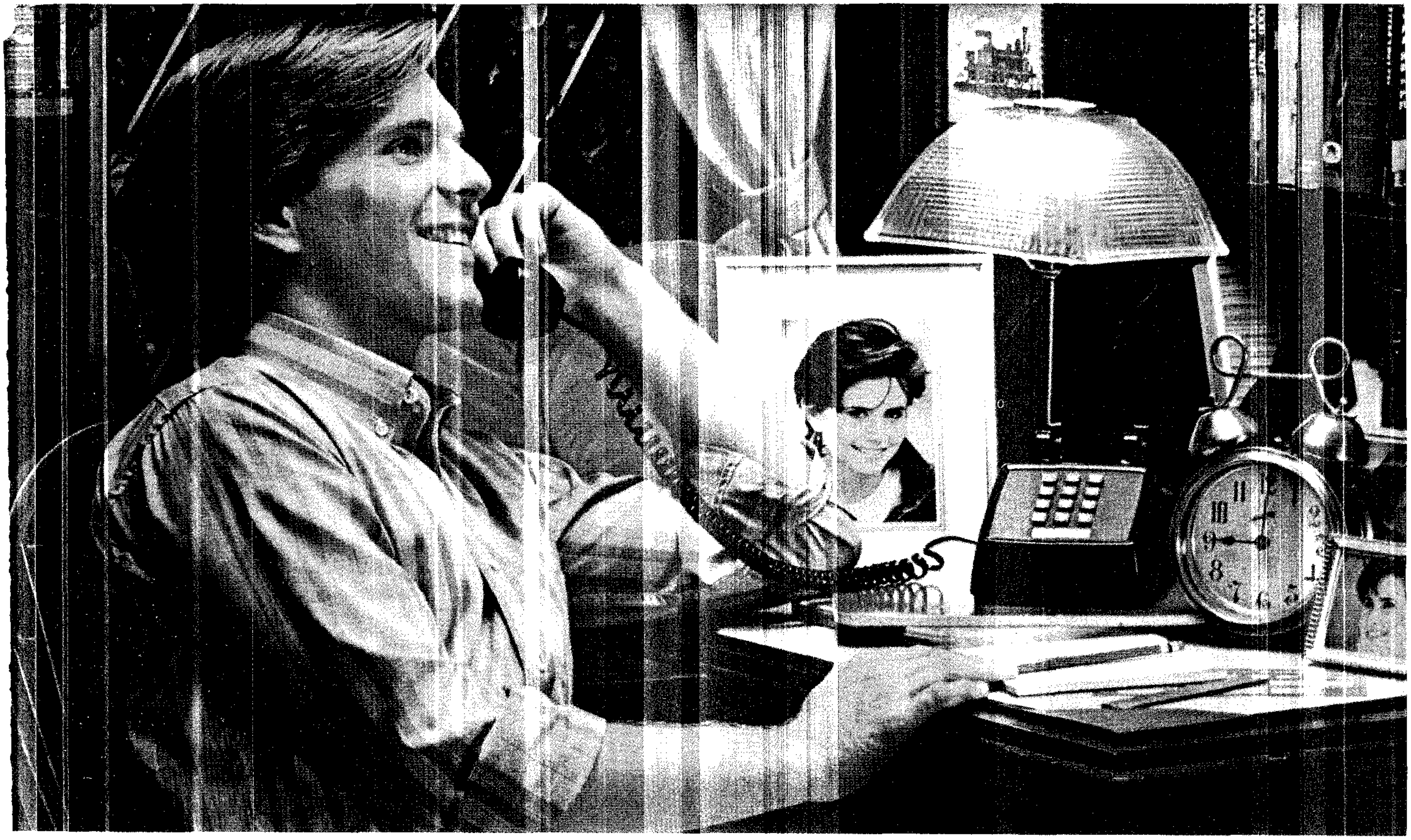
1 White House office
5 Espadrille, e.g.
9 Costa ——
13 They have no tails
18 The “scarlet letter”
19 Ice cream holder
20 “—— to bury Caesar”: Antony
22 First Greek poet
23 It didn’t have a good day
25 She has no bracelets
27 Total
28 A-bomb protester’s word
29 Half of P.S.
30 Eyeglass earpieces
31 California beach
33 Treasured
35 Cheered the team
36 Ship-shaped clock
37 He had no country
40 Mooches
43 Barbary beast
44 Nero’s 507
45 Code word for A
49 Island in the Seine
50 Supermarket dept.
52 N.B.A. official
55 Prairie State
57 Election mos.
59 Humorist
60 French port
62 Pola of the silents
63 She has no surname
67 Emphasize
68 Golfer Middlecoff
69 Houston player
70 Bread spread
71 Desert flora
74 He had no water
79 Walking —— (elated)
80 Entreat
81 Hither’s opposite
82 Fall guy
83 Musical of 1945
85 Type of shooter
87 Putrefies
89 Clamor
90 Egyptian sun disk
91 What losers do, in a saying
93 Greek letter
95 Do film-cutting
97 He gets no respect
101 Thing, at law
102 Director Polanski
105 Swathe
106 “—— Delight,” Sherwood play
109 Like some salt
111 Toastmaster’s spot
112 Novelist’s concern
113 Crow’s comment
115 It has no navy
117 She had no mercy
119 Picasso prop
120 “Don’t —— boy to . . .”
121 A Waugh
122 Andy’s cohort
123 —— nous
124 Collar accessory
125 Start of an epitaph
126 Tiff

Down

1 Globes
2 Membranous covering
3 They had no mother
4 Fond du ——, Wisconsin
5 Charwomen do it
6 Circuit connection
7 Story hour opener
8 Comic strip shriek
9 Famed Paris street
10 Freezes over
11 Vie
12 —— Darya
13 Musial’s nickname
14 Glamor girl’s asset
15 A miss is as good as ——
16 Crossed out
17 Sellout signs
21 Superlative suffix
24 Stabbed
26 Run off the track
29 Less ruddy
32 Trousers half
33 Bigwig
34 Unwarlike
38 Papa Doc’s land
39 Rhythmic speech
40 Five, to Pierre
41 Baseball brother
42 Refuse drains
45 Kind of barometer
46 Theater area
47 Christmas trees, often
48 Sale stipulation
51 Easter bloom
53 Sea phase
54 Jacques, in a song
56 Place underground
58 Zone
61 Thames school
64 Pacific republic
65 One of the Greys
66 Tin Pan Alley gp.
67 Viewpoints
70 Melville tale
71 Imogene
72 Med. school subj.
73 Part of t.l.c.
74 Aver without proof
75 Innsbruck’s region
76 It has no laundry
77 DeMille-style opus
78 Coty or Descartes
80 Hammer head part
84 Gershwin’s first hit
86 Opera highlights
88 Elf
92 Necklace adjunct
94 Jivy
96 M-G-M’s lion
97 Stun with light
98 Zaire’s neighbor
99 Crusoe’s crony
100 Funny Phyllis
102 Mountain ash
103 Sonneteer
104 Carpentry joint
107 “La —— Vita”
108 Where Mead researched
109 Phrase of understanding
110 M.D.’s
112 Former Cosmo
114 Direction for Greeley
116 Actor Tremayne
117 Scrooge’s expletive
118 Govt. attys.



Solutions to last week’s puzzles appear on page 120.



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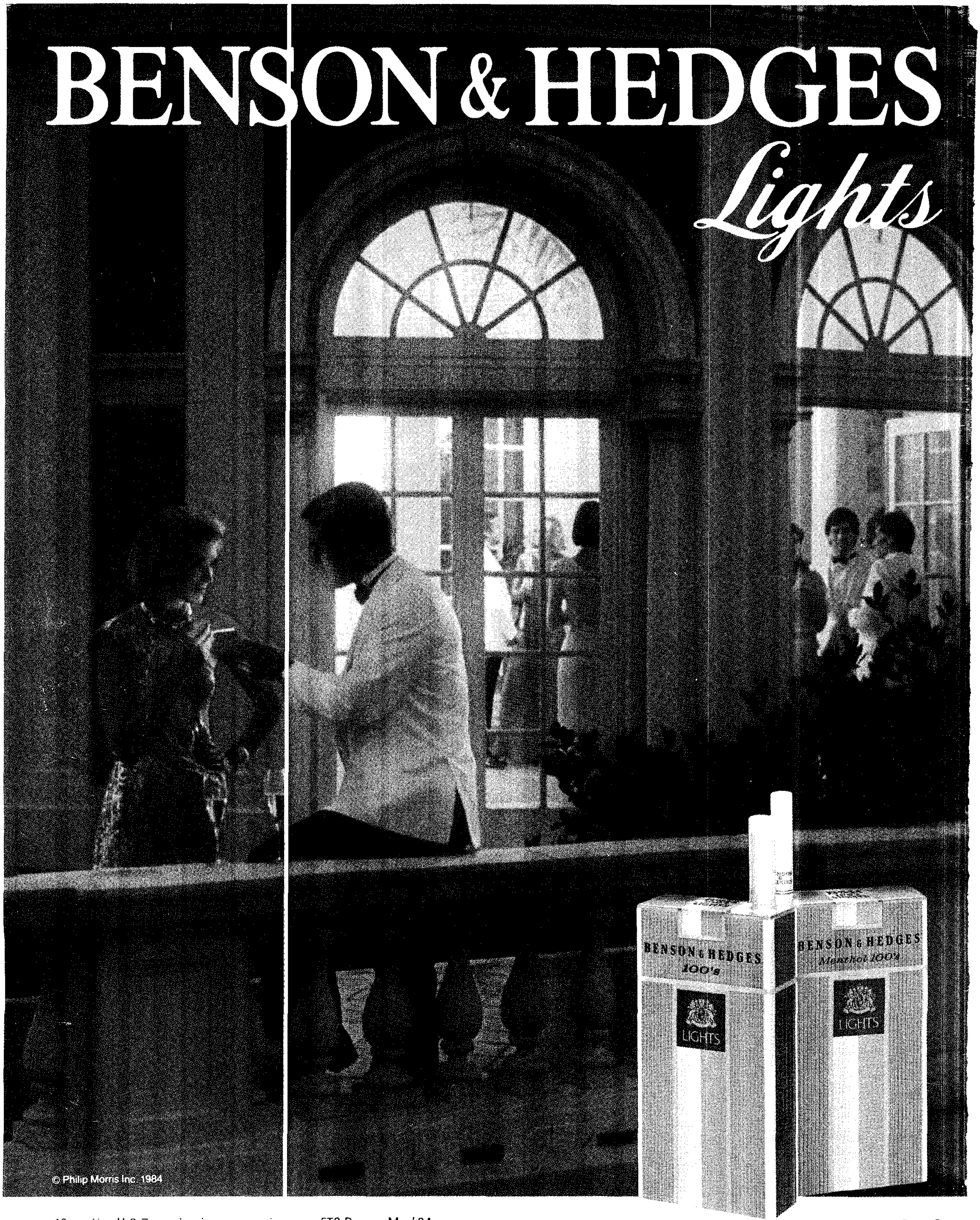
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